

VISIT...

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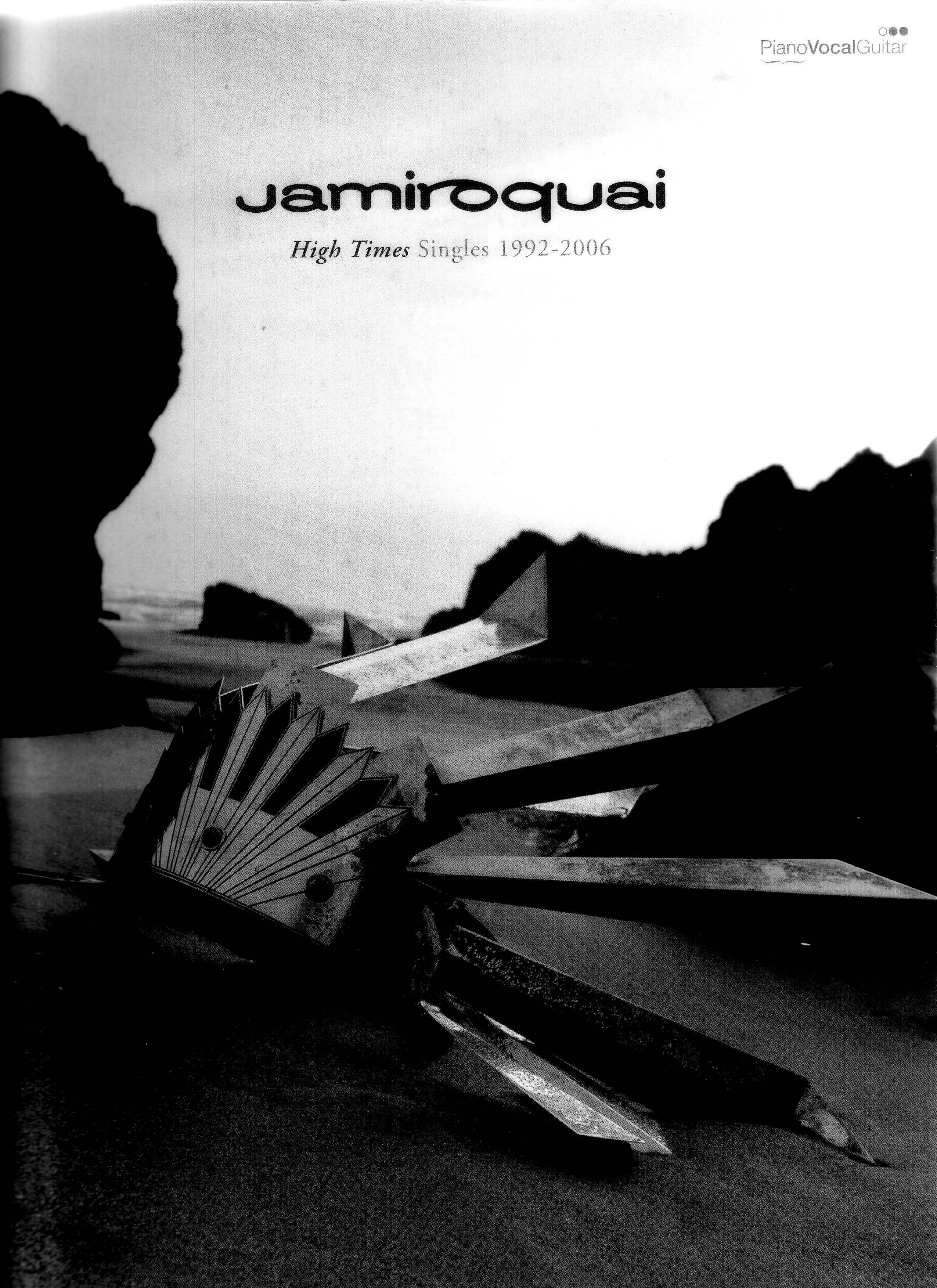
Jamiroquai

High Times Singles 1992-2006



Jamiroquai

High Times Singles 1992-2006

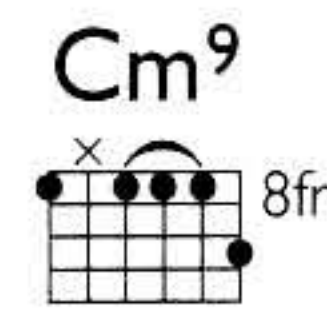
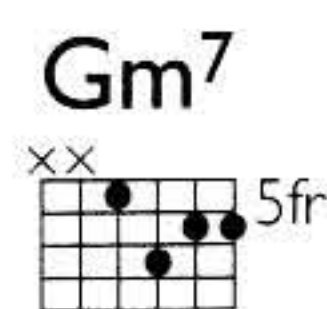
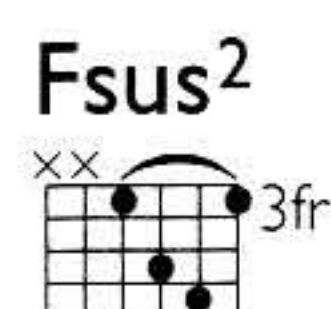
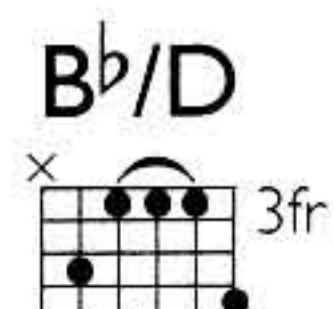
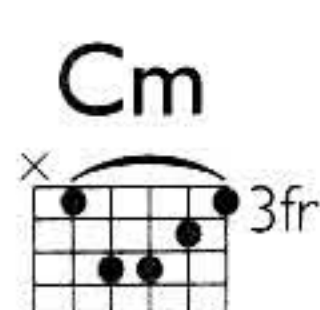


10 When You Gonna Learn
16 Too Young To Die
22 Blow Your Mind
28 Emergency On Planet Earth
34 Space Cowboy
40 Virtual Insanity
48 Cosmic Girl
54 Alright
60 High Times
66 Deeper Underground
72 Canned Heat
78 Little L
82 Love Foolosophy
88 Corner Of The Earth
94 Feels Just Like It Should
100 Seven Days In Sunny June
107 (Don't) Give Hate A Chance
112 Runaway
117 Radio

WHEN YOU GONNA LEARN

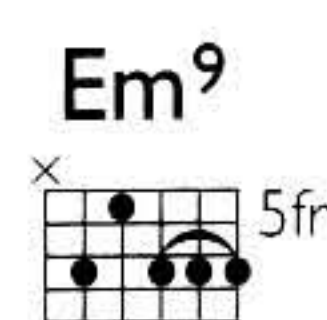
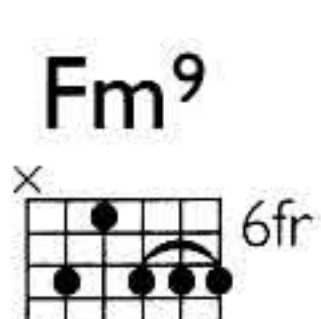
Words and Music by Jason Kay

♩ = 106



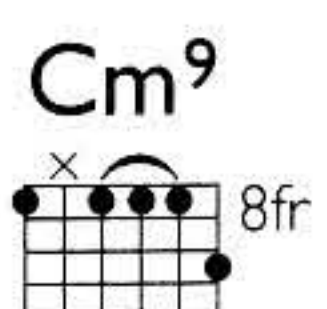
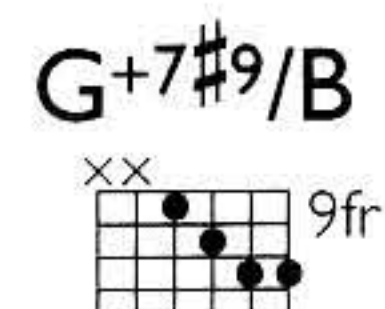
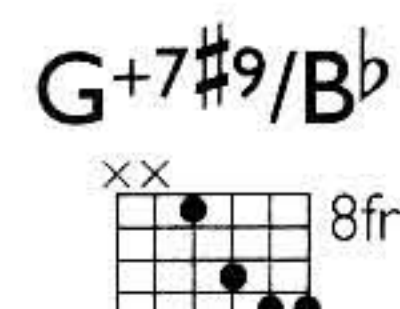
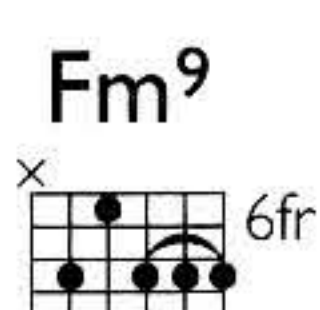
1. Yeah, yeah, have you heard the news
2. Yeah, yeah, have you heard the news

(Bass plays octave lower)



4

— to - day? — Peo - ple right a - cross the world are pled-ging they will play
— to - day? — Mo - ney's on the me - nu in my fa - vourite res - tau - rant.



6

— the game... Vic - tims of a mo - dern world, cir - cum - stance has brought
— Well don't talk a - bout quan - ti - ty, 'cause there's no fish left

8

Fm⁹ 6fr

Em⁹ 5fr

us here. — Ar - ma - ged - don's come — too near, — too, — too near
 in the sea, — greed - y men — been kil - ling all — the life there ev - er — was.

10

Fm⁹ 6fr

G+7#9/B^b 8fr

G+7#9/B 9fr

Cm⁹ 8fr

now. — Fore - sight is the on - ly key — to save our child - ren's des -
 And you'd bet - ter play it na - ture's way, — or she will take it all —

12

Fm⁹ 6fr

Em⁹ 5fr

- ti - ny. — The con - se - quen - ces are — so grave, so, — so grave —
 — a - way. — And don't try and tell — me you know more than her 'bout right from wrong.

14

Fm⁹ 6fr

G+7^{#9}/B^b 8fr

G+7^{#9}/B 9fr

Cm⁷ 8fr

— now. — The hy - po - crites, — we are — their slaves, — so my friends to stop —
 — Oh you've up - set — the ba - lance, man, — done the on - ly thing —

16

Fm⁹ 6fr

Em⁹ 5fr

Fm⁹ 6fr

G+7^{#9}/B^b 8fr

G+7^{#9}/B 9fr

— the end, — on each o - ther we — de - pend, — on — we — de - pend.
 — you can. — Now my life is in — your hands.

19

A^bmaj⁷/B^b

Dm⁹ 3fr

D^bmaj⁷ 4fr

Cm⁹

Moun-tain high and ri - ver deep.
 Moun-tain high and ri - ver deep, oh — yeah. We've got-ta

22

$D^b\text{maj}^7$ Fm^9 $A^b\text{maj}^7/B^b$

Stop it go - ing on. _____ } We got - ta wake this world up
 stop it go - ing on. _____ }

24

Dm^9 $D^b\text{maj}^7$ Cm^9 $D^b\text{maj}^7$ Fm^9 **To Coda** $\oplus$

from its sleep. Oh_ peo - ple_ Stop it go - ing on. _____

27

N.C.
Didgeridoo solo

Cm^9 Fm^9

Ah, _____ hey. _____ Ah, _____

Bass Guitar

37

Em^9 Fm^9 $G+7^{\#9}/B^b$ $G+7^{\#9}/B$ Cm^9

hey. _____ Ah, _____ hey. _____

40

Fm⁹ **Em⁹** **Fm⁹** **G+7^{#9}/B^b** **G+7^{#9}/B**

D.º al Coda

Ah, hey. Ah

⌘ **Coda**

A^bmaj⁷/B^b **Dm⁹** **D^bmaj⁷**

43

Greed - y men_ will fade_ a - way, _ yeah, _ yeah, _ yeah,

Cm⁹ **D^bmaj⁷** **Fm⁹** **A^bmaj⁷/B^b**

45

when we stop it go - ing on. I know_ it's got_ to be_

48

Dm^9 $D^b maj^7$ Cm^9 $D^b maj^7$ Fm^9

— that way. Oh peo - ple, - stop it go - ing on. — I'm ask - ing,

51

$A^b maj^7/B^b$ Dm^9 $D^b maj^7$

oh. When you gon - na learn — to stop it go - ing on? —

53

Cm^9 $D^b maj^7$ Fm^9 $A^b maj^7/B^b$

— Now when you gon - na learn — to stop it go - ing on? — Now when you gon - na learn

56

Dm^9 $D^b maj^7$ Cm^9 $D^b maj^7$ Fm^9

— to stop it go - ing on? — Oh when you gon - na learn — to stop it go - ing on? —

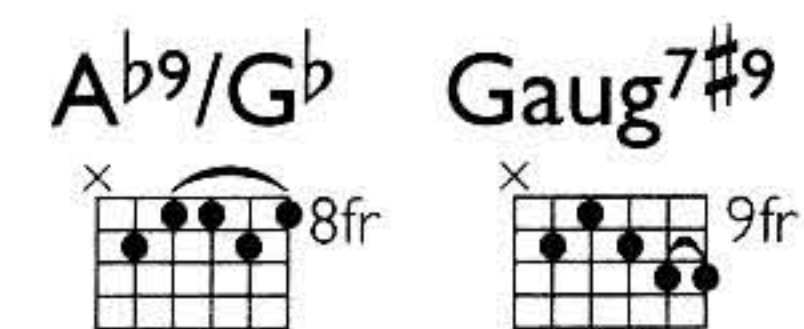
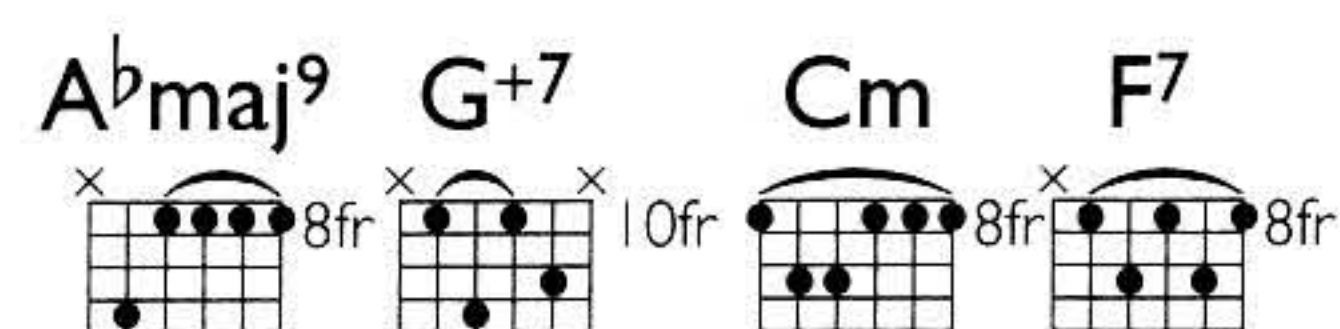
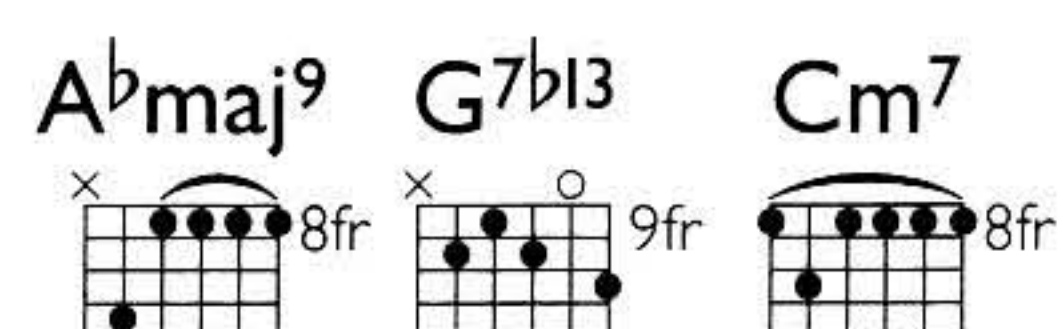
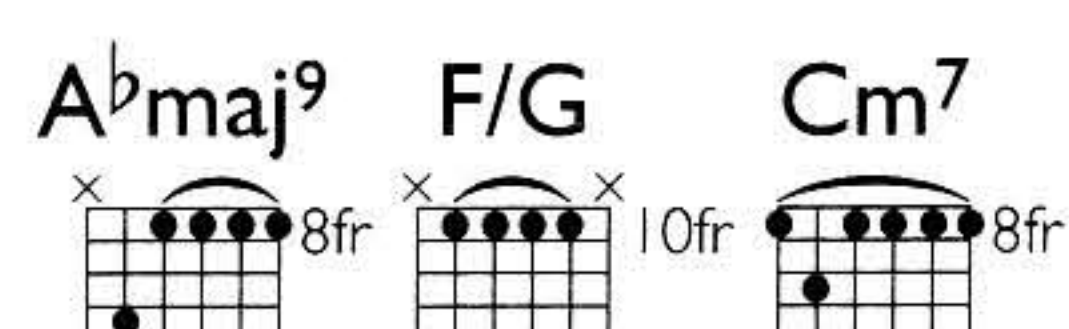
Repeat & ad-lib. vocals to fade

TOO YOUNG TO DIE

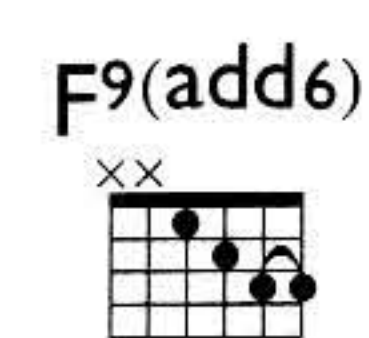
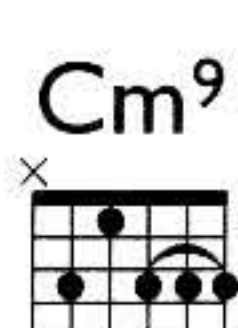
Words by Jason Kay

Music by Jason Kay and Toby Smith

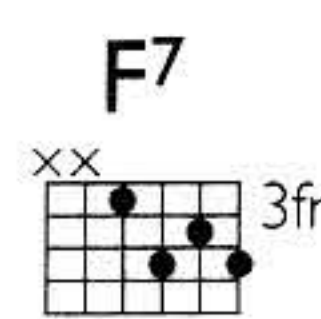
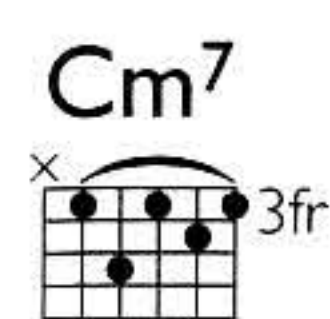
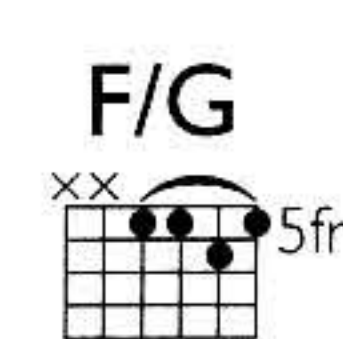
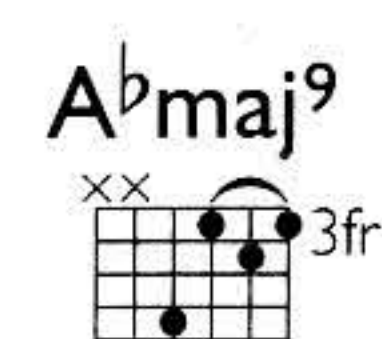
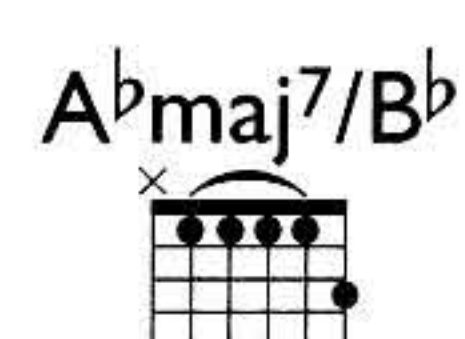
Slow and freely



$\text{♩} = 101$



Bass 8vb throughout



16

$A^b\text{maj}7/B^b$ $A^b\text{maj}^9$ F/G Cm^9

world, yeah, all a-round the world, have seen their bro - thers fry. I seen your bro-ther fry.

19

$F^9(\text{add}6)$

What's the mo - tive in their

22

$A^b\text{maj}7/B^b$ $A^b\text{maj}^9$ $Gaug^{7\#9}$ Cm^9

mad - ness? Oh I wish I knew. You made my peo - ple cry. You made my peo-ple cry.

25

$F^9(\text{add}6)$

So po-li - ti - cians, this time. I think you bet-ter keep your dis -

28

$A^b\text{maj}7/B^b$ $A^b\text{maj}^9$ $\text{Gaug}^{\#9}$ Cm^9 $D^b\text{m}^9$

- tance... Say, say it loud, we're too young to do do do da da

Fig. I

31

$A^b\text{m}^9$ $B^b\text{m}^9$ Cm^9 $D^b\text{m}^9$ $A^b\text{m}^9$ $B^b\text{m}^9$

do da da do do Do do do da da do da da do

Fig. I

34

Cm^9 $D^b\text{m}^9$ $A^b\text{m}^9$ $B^b\text{m}^9$ Cm^9 $D^b\text{m}^9$

Do do do da da do da da do do Do do do da da

Fig. I

37

$A^b\text{m}^9$ $B^b\text{m}^9$ Cm^9 $F^9(\text{add}6)$

To Coda

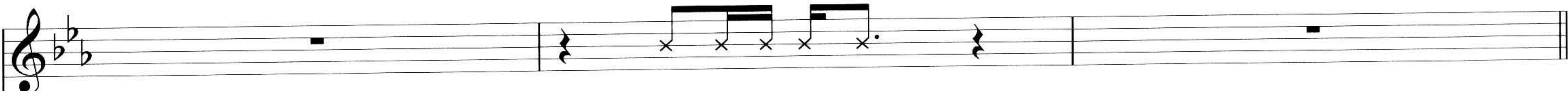
do da da do

Fig. I

A^bmaj⁷/B^bA^bmaj⁹

F/G

41

*Yo, here's a mes- sage.*

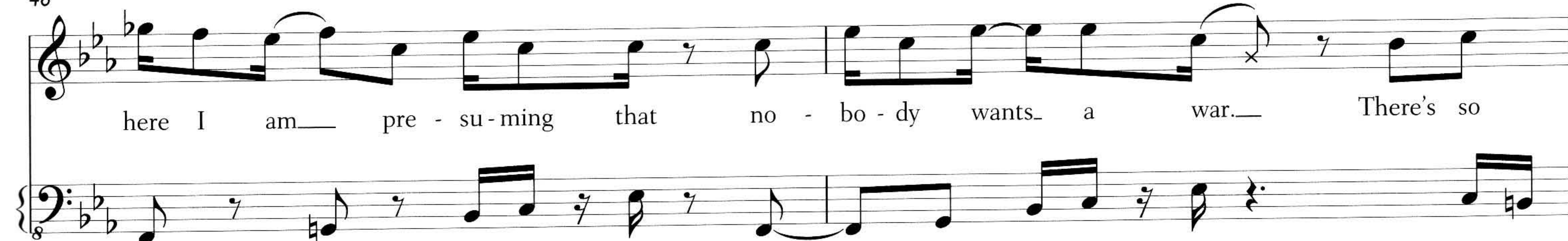
(C)

44



(F)

46

(B^b)(A^b)

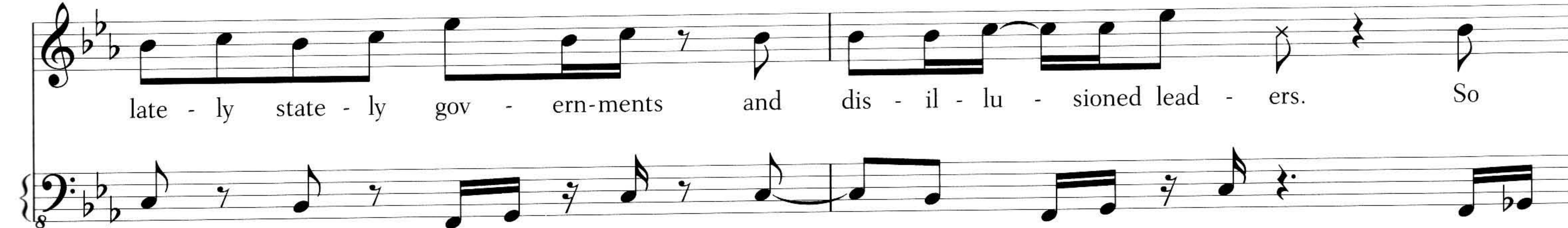
(G)

48



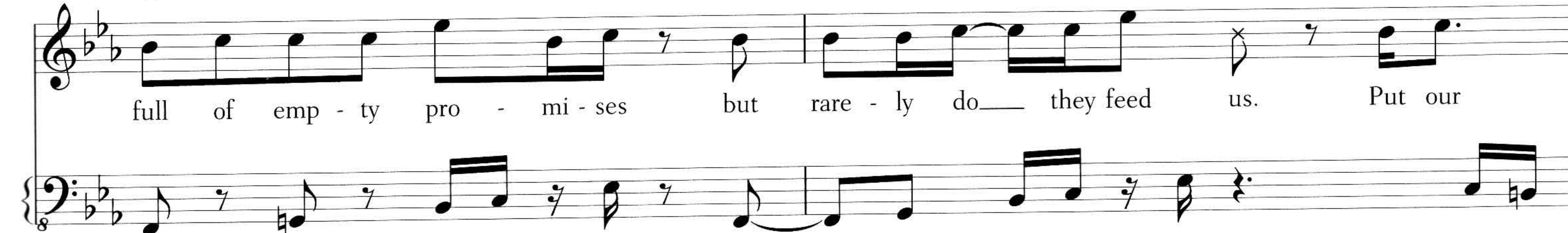
(C)

50



(F)

52



54 (B^b) (A) (B^b) (B)

backs a - gainst the wall, _____ or don't we count at all? _____ Can

56 Cm7(add4)

you de - cide, are you mes - me - rised, do you know which side you're stand - ing? 'Cause

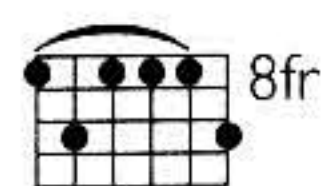
58 Gm⁹/F

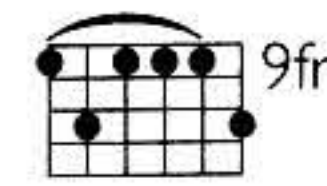
when it falls gon - na take us all, got - ta know what we're de - mand - ing. I

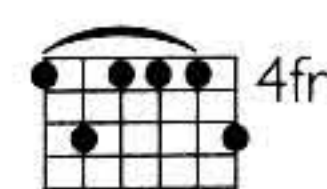
60 B^bm⁹ Am⁷ Am¹¹ D. al Coda

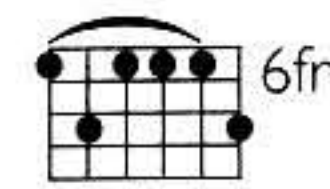
ne - ver lie, can't you hear the cry co - ming from on high? We're too young to die.

⊕ **Coda**

Cm⁹


D^bm⁹


A^bm⁹


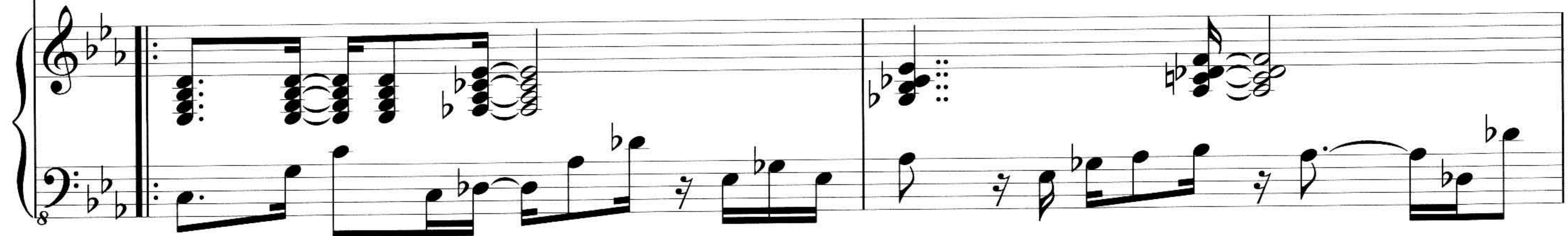
B^bm⁹


62

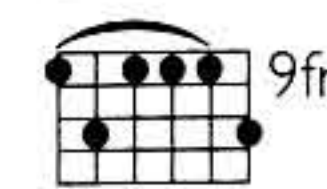


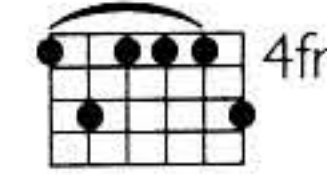
Do do do do do, da da do____ do, da da do____ do.

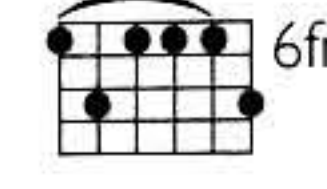
Backing vocals sing Fig. 1



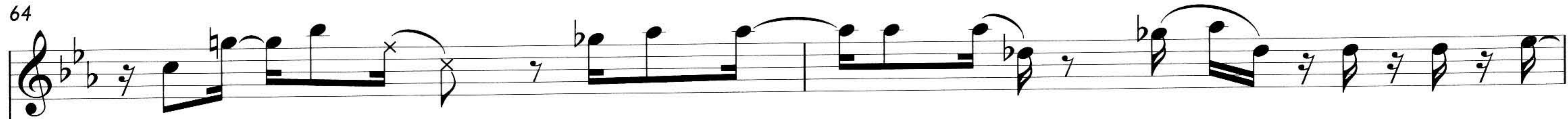
Cm⁹


D^bm⁹


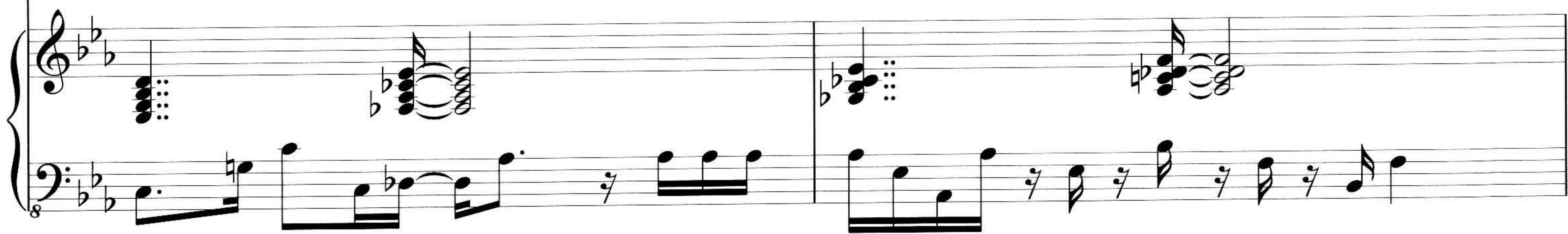
A^bm⁹


B^bm⁹


64

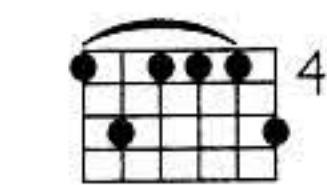


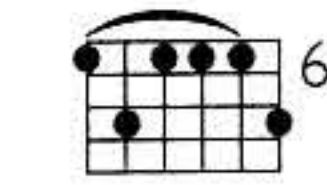
Ah don't you know_ you're too young____ to die, yeah.____ Oh I'm too



Cm⁹

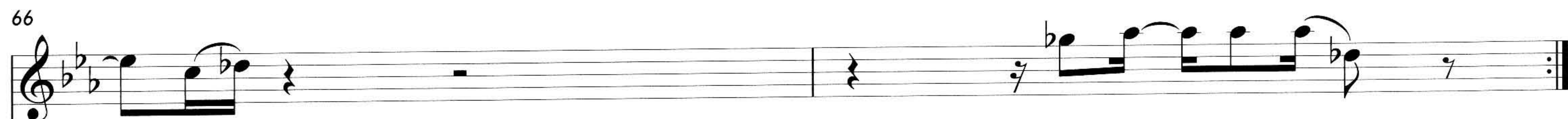

D^bm⁹


A^bm⁹


B^bm⁹


Repeat & ad-lib. vocals to fade

66



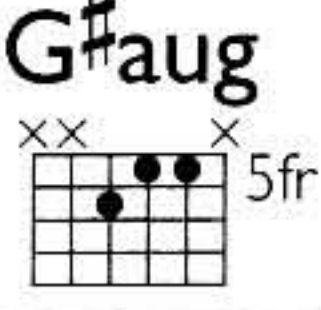
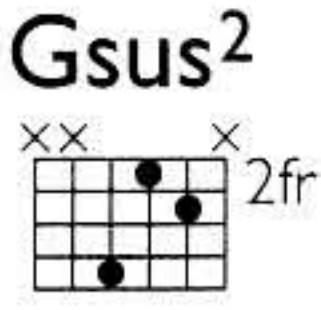
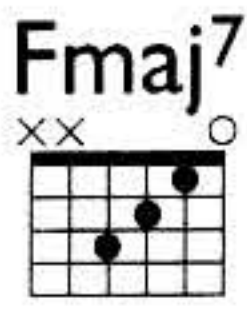
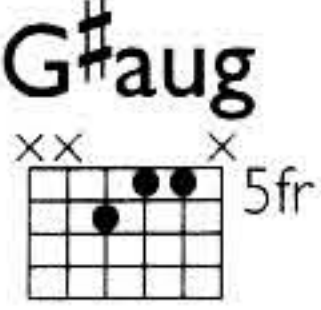
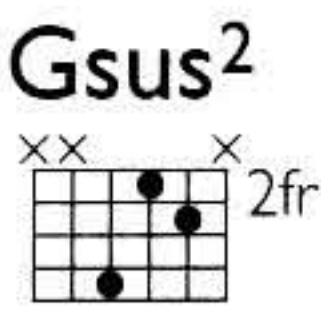
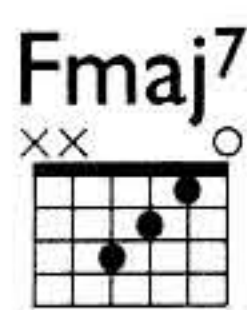
— young. I'm just____ too young.



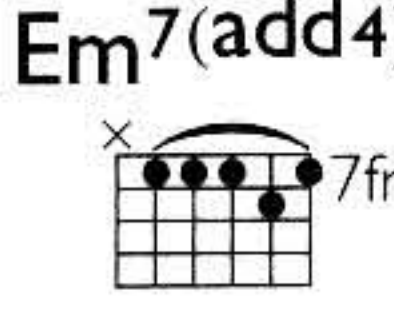
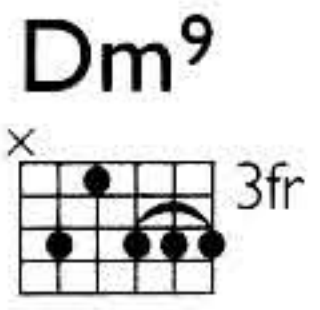
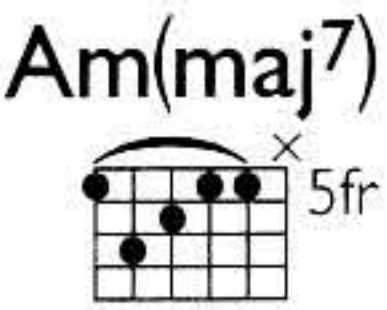
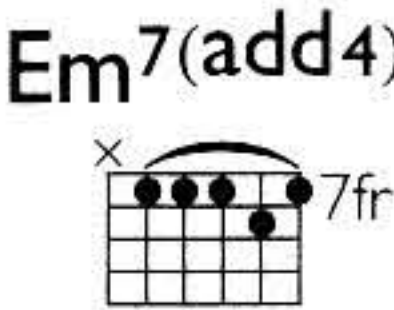
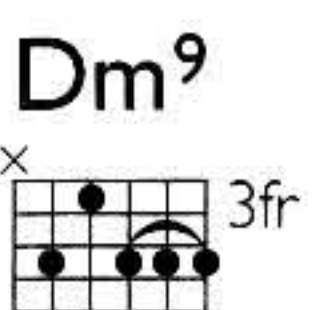
BLOW YOUR MIND

Words and Music by Jason Kay and Toby Smith

♩ = 105

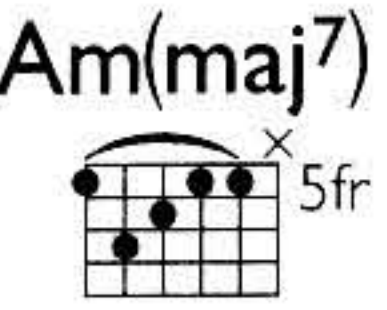
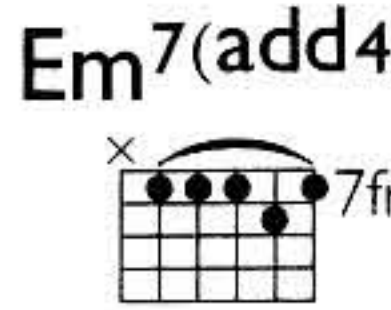
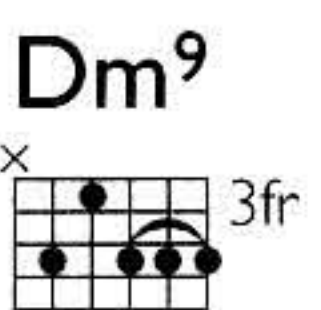
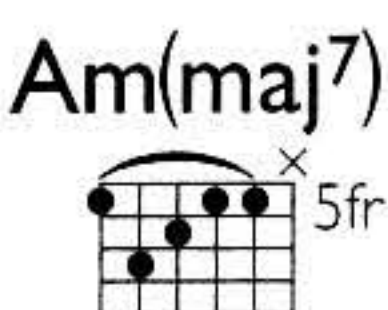


Musical notation for the first system, measures 1-4. The treble clef staff contains a whole rest in measures 1-3, followed by a melodic phrase in measure 4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A vocal line in measure 4 is marked "Oh..." with a long note.



Musical notation for the second system, measures 5-8. Measure 5 begins with a vocal line marked "5" and a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass line. Lyrics are provided for measures 5-8.

Want to_____ Ah_____ yeah.. Don't___ you know that you blow
get clo - ser___ to___ you,___



Musical notation for the third system, measures 9-12. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Lyrics are provided for measures 9-12.

___ my mind? Ho - ney you're sweet - er___ than a -
to you,___ to you,___ I___ want to get clo - ser to you now.

11

Dm⁹ 3fr Em⁷(add4) 7fr Am(maj⁷) 5fr E^bm⁹ 4fr Fm⁷(add4) 8fr

- ny - thing. I need you. Ba da

14

B^bm(maj⁷)add6 6fr E^bm⁹ 4fr Fm⁷(add4) 8fr B^bm(maj⁷)add6 6fr

da, ba da da, ba da da ba da da do do do do do do do do

17

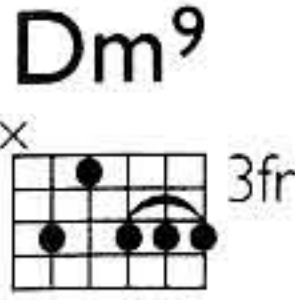
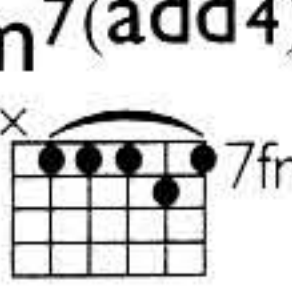
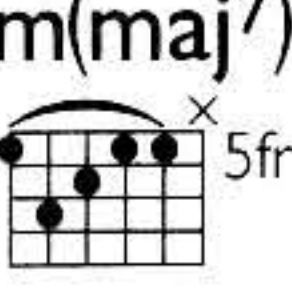
E^bm⁹ 4fr Fm⁷(add4) 8fr B^bm(maj⁷)add6 6fr E^bm⁹ 4fr Fm⁷(add4) 8fr

do, dip do do do do a - do do do do,

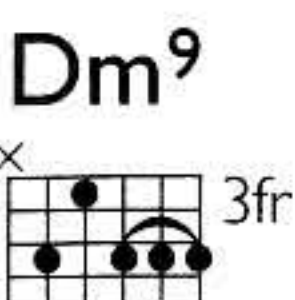
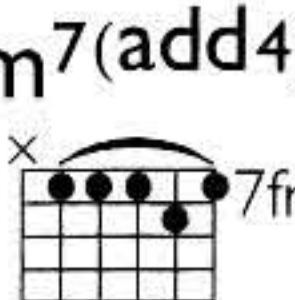
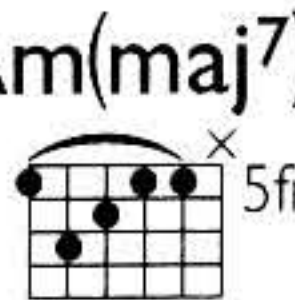
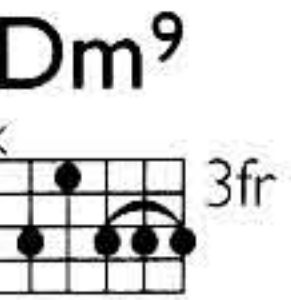
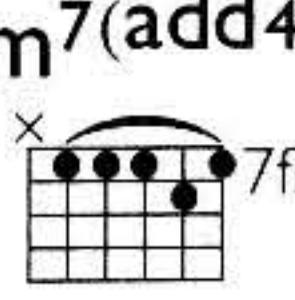
20

B^bm(maj⁷)add6 6fr Dm⁹ 3fr Em⁷(add4) 7fr Am(maj⁷) 5fr

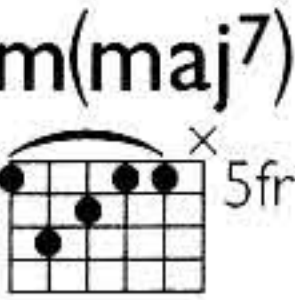
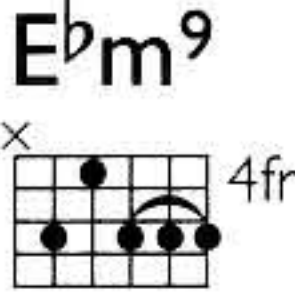
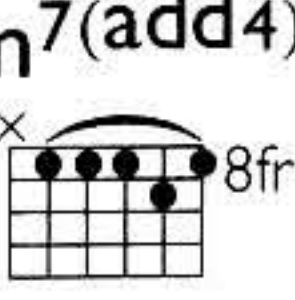
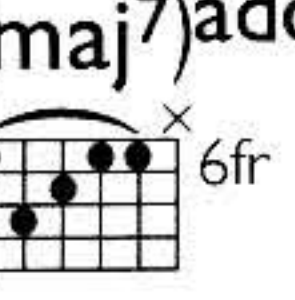
oh now. 1. Love ya. I need ya.
2. Plea - sure. Pas - sion. To -
3. Fe - ver. Hot now.

23 **Dm⁹**  **Em7(add4)**  **Am(maj7)** 

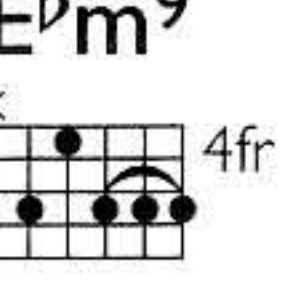
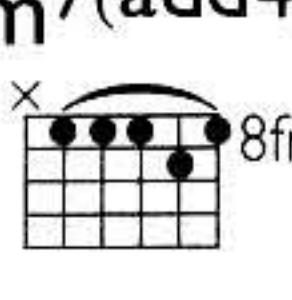
- night's the night I'm look - ing for your ac - tion. I want -
 Help me wipe the sweat a - way from my brow. Se -

25 **Dm⁹**  **Em7(add4)**  **Am(maj7)**  **Dm⁹**  **Em7(add4)** 

- ly, so tight - ly. Girl you know you real - ly blow my mind.
 to oh hold you. Don't you know that now you blow my mind?
 - xy oh la - dy. Don't you know this time you blow my mind?

28 **Am(maj7)**  **Ebm⁹**  **Fm7(add4)**  **Bbm(maj7)add6** 

1.2. Say it a - gain just one more time, I've got
 3. Oh, don't you know, yeah. Don't

31 **Ebm⁹**  **Fm7(add4)**  **Bbm(maj7)add6** 

to know how you came to blow my mind
 you know by now that now you blow my mind, yeah.

33

$E^b m^9$ $F m^7(add4)$ $B^b m(maj7)add6$ $E^b m^9$

To Coda Φ

Clo - ser._____
Oh yes, - you do,____ yes

(3° only)

36

$D^b m^9$ $F maj^9$ $C maj^9$ $E^b m^9$ $D^b m^9$ $F maj^9$ $C maj^9$

Horns *Horns*

39

$E^b m^9$ $D^b m^9$ $F maj^9$ $C maj^9$

D. al Coda

Φ *Coda*

42

$E^b m^9$ $F m^7(add4)$ $B^b m(maj7)add6$

(yes) you blow_ my mind_

Dm⁹
x 3fr

Em⁷(add4)
x 7fr

Am(maj⁷)
x 5fr

Dm⁹
x 3fr

Em⁷(add4)
x 7fr

44

Trumpet and scat-style vocal line sung in "do's"

Am(maj⁷)
x 5fr

Dm⁹
x 3fr

Em⁷(add4)
x 7fr

Am(maj⁷)
x 5fr

Dm⁹
x 3fr

Em⁷(add4)
x 7fr

Am(maj⁷)
x 5fr

E^bm⁹
x 4fr

Fm⁷(add4)
x 8fr

B^bm(maj⁷)add6
x 6fr

E^bm⁹
x 4fr

Fm⁷(add4)
x 8fr

B^bm(maj⁷)add6
x 6fr

53

56

E^bm⁹ 4fr

Fm7(add4) 8fr

B^bm(maj7)^{add6} 6fr

58

E^bm⁹ 4fr

B^bmaj7 8fr

A^bmaj7 6fr

Gmaj7 5fr

Fmaj7 3fr

E^b9sus4 6fr

D^bmaj9 4fr

Horns

61

F/E^b

D^bmaj9 4fr

Gmaj7 5fr

Fmaj7 3fr

E^b9sus4 6fr

D^bmaj9 4fr

Gadd9/A 3fr

EMERGENCY ON PLANET EARTH

Words and Music by Jason Kay and Toby Smith

♩ = 118

N.C.

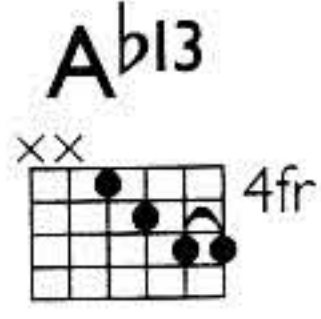
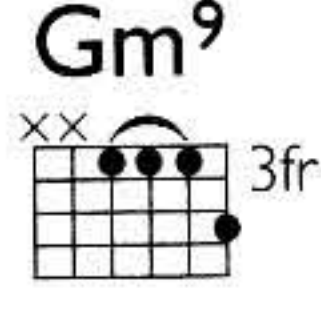
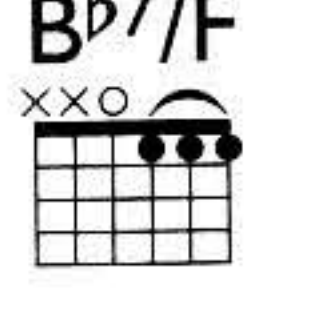
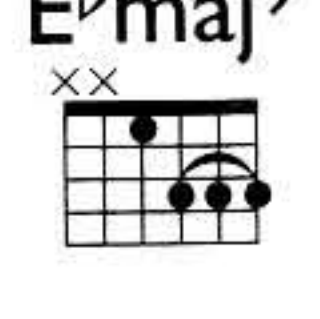
5

Gm⁹ B^b7/F E^bmaj⁹ D+7^b9 Gm⁹ B^b7/F E^bmaj⁹ A^b9^b5

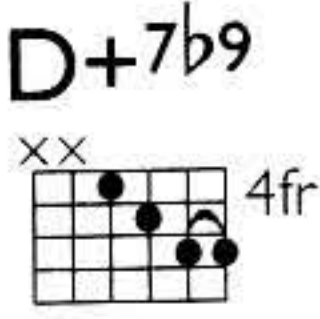
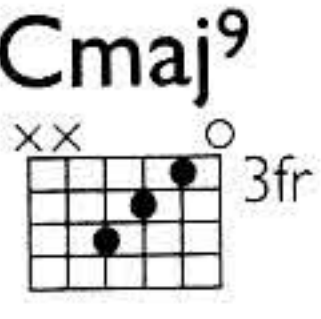
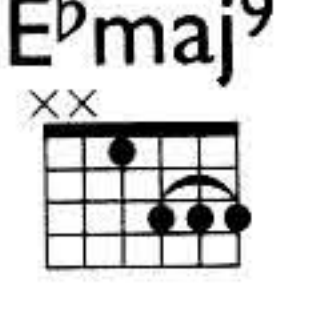
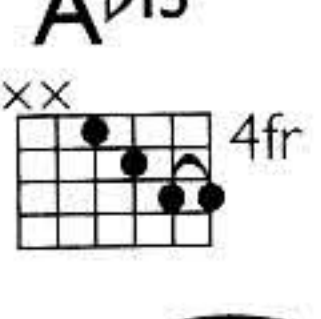
9

Gm⁹ B^b7/F E^bmaj⁹ D+7^b9 Cmaj⁹ Dmaj⁹ E^bmaj⁹

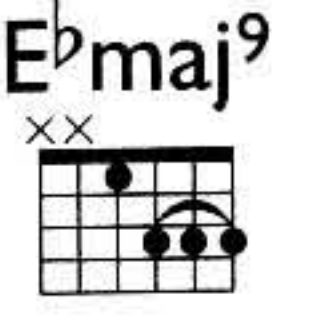
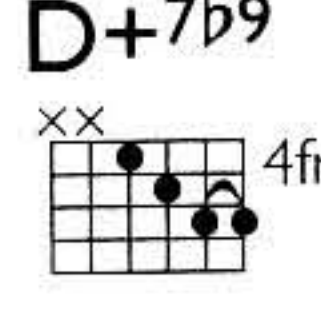
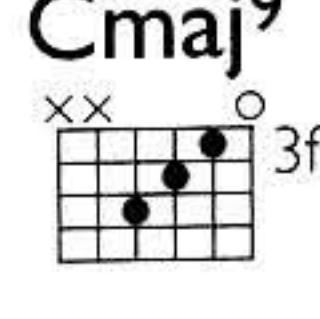
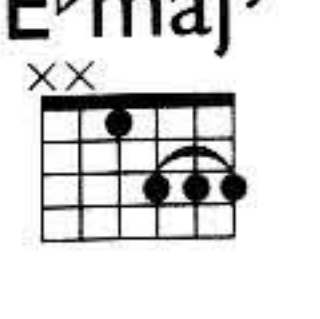
1. The kids need e - du - ca - tion, woah.____ And the streets are nev - er clean.
2. I think we're stand - ing for in - jus - tice. White gets two and black gets five__

12    

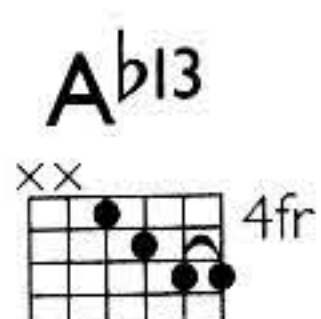
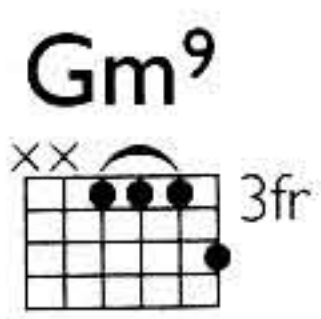
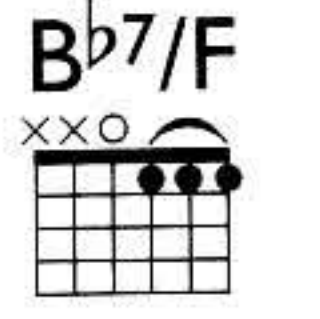
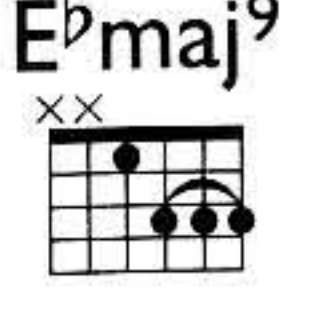
I've _____ seen _____ Well it took a cer - tain dis - po - si -
 years. _____ me quite a while to suss -

14     

- tion _____ pre - vail - ing in the wind, _____ sweet _____ change.
 this. _____ Now I know _____ my head is clear. _____

17       

If a - ny - bo - dy's lis - te - ning? Oh. _____ E - mer - gen - cy on pla -
 And a lit - tle boy _____ in hun - gry land is just a pic - ture in the news.

20    

- net Earth _____ Is _____ that life _____ that I am wit -
 Won't see him in the T. V. ad - ver - ti -

22

D+7^b9 **Cmaj⁹** **Dmaj⁹** **E^bmaj⁹** **A^b13**

nes - sing? Or just a - no - ther wast - ed birth?
 sing 'cause it might put you off your food now yeah.

25

Gm⁹ **Am⁹** **B^bm⁹** **Cm⁹** **Dmaj⁹** **E^bmaj⁹** **A^b13**

Now we got e - mer - gen - cy. Oh we got e - mer - gen - cy on pla -

28

D^bmaj⁹ **Gm⁹** **Am⁹** **B^bm⁹** **Cm⁹**

- net Earth. Oh now we got e - mer - gen - cy, oh

31

Dmaj⁹ **E^bmaj⁹** **A^b9sus⁴** **D^bmaj⁹** **B^b9sus⁴** **E^bmaj⁹** **Gm⁹** **Am⁹** **B^bm⁹**

we got e - mer - gen - cy on pla - net Earth. Yes we have. Is a - ny - bo - dy out
 2° Come on!

38

there yeah? Oh___ we've got e - mer - gen - cy___ on pla - net Earth. Yes we have.

41

(G) (A) (B $\flat$) (C)

(D) (E $\flat$) (A $\flat$) (D $\flat$)

I.

(play 2 $^\circ$ only)

2.

(D) (E^b) (A^b) (D^b) (B^b) (E^b) Gm⁹ B^b7/F E^bma⁹

45

Is some-one out -

48

— there? Yeah. E - mer-gen - cy on pla - net Earth is what — we got. — Come and get.

Chords: D+7b9, Cmaj9, Dmaj9, Ebmaj9, Ab13

51

— me, oh, — some - bo - dy help me. Come on — some-bo-dy help me now.

Chords: Gm9, Bb7/F, Ebmaj9, D+7b9, Cmaj9, Dmaj9, Ebmaj9

54

String solo

Chords: Ab13, Gm9, Am9, Bbm9, Cm9, Dmaj9, Ebmaj9, Ab13

D^bmaj⁹
xx 4fr

Gm⁷(add4)
xx 3fr

Am⁷(add4)
xx 5fr

B^bm⁹
xx 6fr

Cm⁹
xx 8fr

58

Dmaj⁹
xxo

E^bmaj⁹
xx

A^{b9}sus⁴
xx 6fr

D^bmaj⁹
xx 4fr

B^{b9}sus⁴
xx 8fr

E^bmaj⁹
xx

Gm⁹
xx 3fr

B^{b7}/F
xxo

E^bmaj⁹
xx

61

D+7^{b9}
xx 4fr

Cmaj⁹
xx 3fr

Dmaj⁹
xxo

E^bmaj⁹
xx

A^{b13}
xx 4fr

Repeat ad lib. to fade

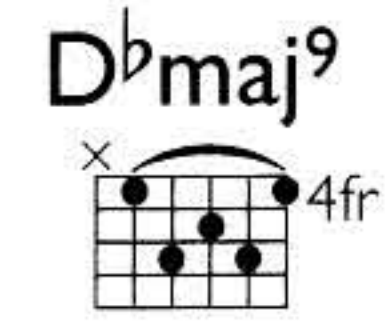
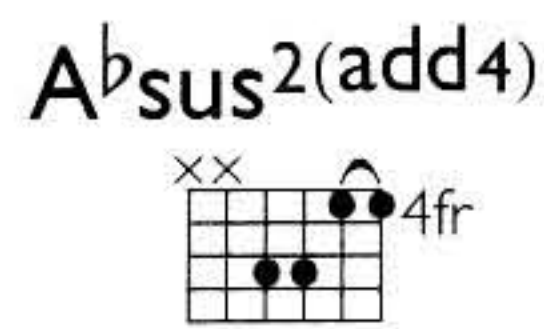
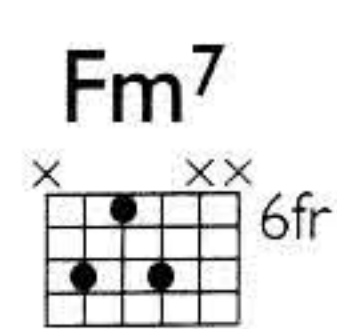
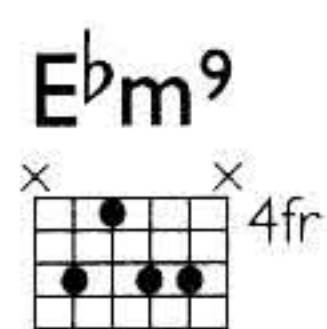
64

Come on — some-bo-dy help — us now, — yeah, yeah. Oh, we need — you...

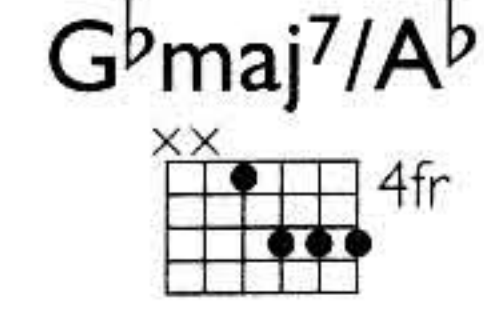
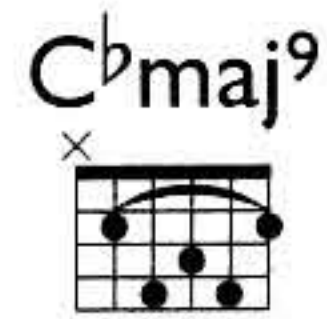
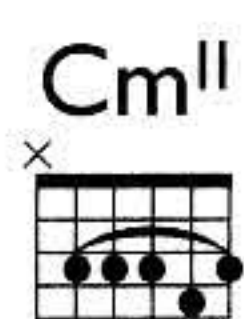
SPACE COWBOY

Words and Music by Jason Kay

♩ = 109

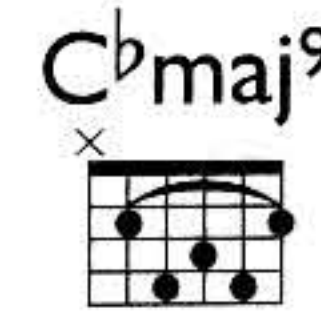
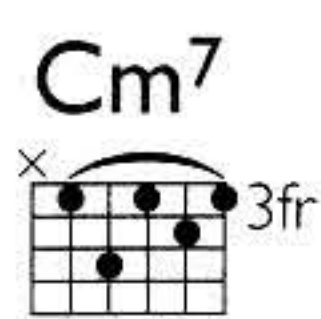
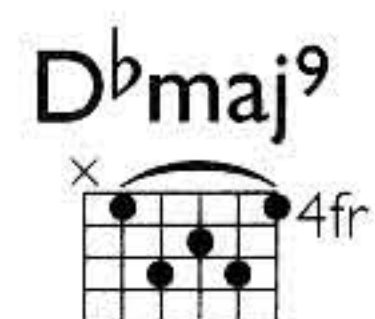


1. Ev - 'ry - thing_ is good and
(2.) good oh and green.



4

brown. Oh__ I'm here a - gain. With a sun-shine smile u - pon_ my face. My
— Say__ I'm red a - gain. And I don't sup - pose I'm_ com - ing down.



7

friends are close_ at hand_ And all__ my in - hi-bi - tions_____ have
I can see clear - ly, so_ high in the sky. A man with psy-che-de - lic pic - ture frames of

10

$D^b m^9 / G^b$ $A^b 9 \text{ sus}^4$ $D^b m^9$ $C^b \text{ maj}^7$

di - sap - peared with - out_ a trace. I'm glad, oh_____ I found some -
 hap - pi - ness_ to shade his eyes. He's glad, oh_____ that he found,_____ ooh, some -

8^{vb}

13

$A^b 9 \text{ sus}^4$ $E^b m^9$ Fm^9 $B^b m^9$

- bo - dy who I can re - ly_____ on. } This is the_____ re - turn_____ of the space cow -
 - bo - dy who he can re - ly_____ on. }

8^{vb}

16

$E^b m^9$ Fm^9 $B^b m^9$ $E^b m^9$

- boy. In - ter - pla - ne - ta - ry good_vibe zone. Say_ at the speed of Chee -

19

Fm^9 $B^b m^9$ $E^b m^9$ Fm^9

- ba, oh you and I_____ go deep - er. May-be I'll have to get_____ high to_____ get by,_____ hey._
 Hey_____ now,_____ may -

I.

22 (A^b)

Hmm, I got that Chee-ba Chee-ba vibe.

8^{vb}

25

(8)

29

Ah — ah — ah yeah. — 2. Ev - 'ry - thing — is

E^bm⁹ 4fr Fm⁷ 8fr A^b9sus⁴ 6fr

2.

32 (may)-be I'll — have to get — high — just to get by, — hey. — You —

E^bm⁹ 4fr Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr

34

Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr 4. E^bm⁹ 4fr

1.2.3.

and I. You and I. You Hey!

Ad-lib lead vocals

37

Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr

1.

41

2. E^bm⁹ 4fr Fm⁹ 6fr B^bm⁹ 6fr 1. E^bm⁹ 4fr

Ba ba ba ba ba da ba. Ba ba da ba da ba ba ba.

Ad-lib. lead vocals

44

Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr 2. E^bm⁹ 4fr

Ba ba ba ba ba da ba. Ba ba da ba ba ba ba ba. Ba ba da ba da ba ba ba ba

47 Fm⁹ (A^b) 1.

ba ba ba.

8^{vb}

51 2.

Get-ting high. Oh, get-ting high

(8)

54 A^b(add4) C(add2)/A^b

yeah. Oh this is the re-turn of the space cow-boy. In-ter-pla-ne-ta-ry good vibe_zone.

8^{vb}

57 E^bm⁹ Fm⁹ B^bm⁹ E^bm⁹

This is the re- turn of the space cow - boy. In - ter - pla -

60

Fm⁹ B^bm⁹ E^bm⁹ Fm⁹ B^bm⁹

- ne - ta - ry good vibe zone. Say at the speed of Chee - ba, oh you and I go deep -

63

E^bm¹¹ Fm¹¹ B^bm¹¹ E^bm⁹

- er. Hey now we'll go deep - er. Oh, now we'll go deep - er. You and I,

66

Fm⁹ B^bm⁹ E^bm⁹

you and I, you and I, you and I, you and I,

68

Fm⁹ B^bm⁹ E^bm⁹

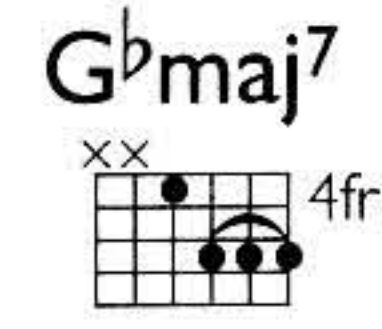
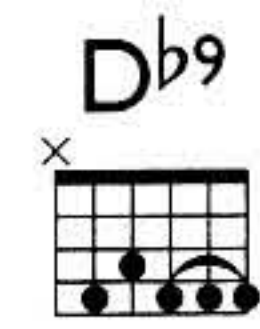
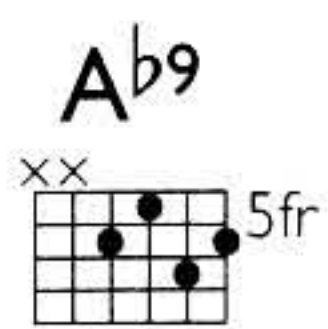
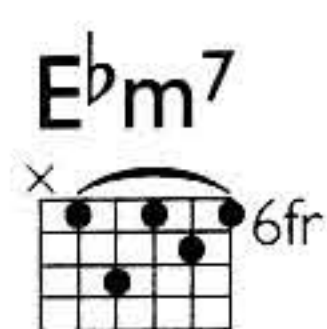
you and I, you and I, you and I, you and I,

Repeat to fade

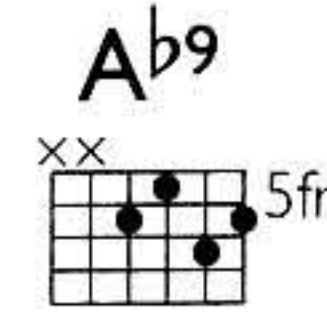
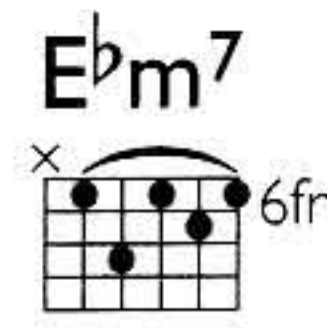
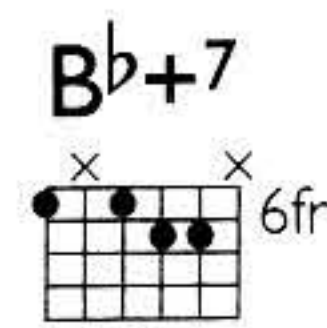
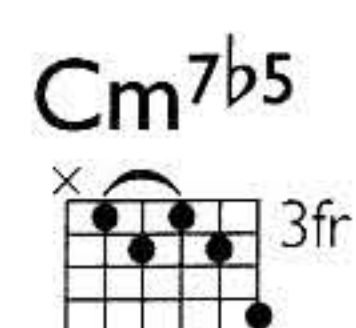
VIRTUAL INSANITY

Words and Music by Jason Kay and Toby Smith

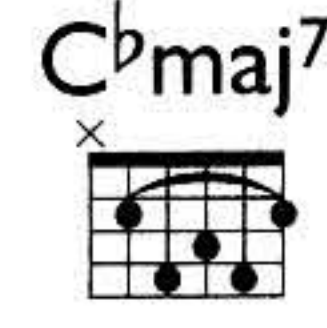
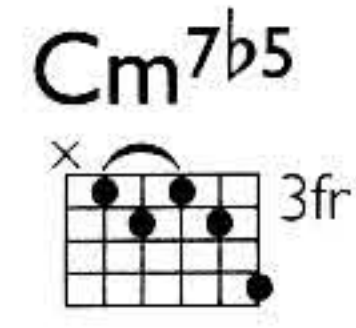
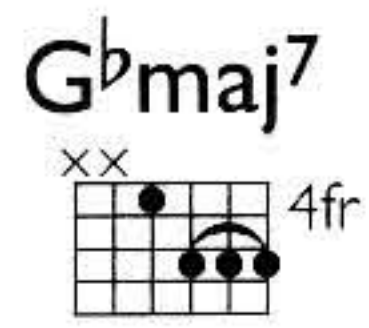
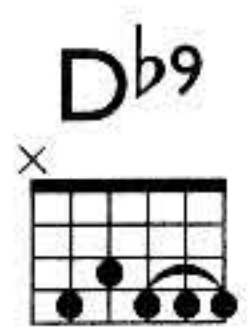
♩ = 92



Ooh, _____ hey, hey, oh. _____ World_



3 — we're li- vin' in, — let me tell ya. 1. It is a won - der man can eat_ at all_ when



5 things are big_ that should be small._ Who can tell_ what ma - gic spells_ will

7

B^b+7 E^bm7 A^b9

be do - ing for us. And I'm giv - ing all my love to this world

9

D^b9 G^bmaj7 $Cm7b5$ C^bmaj7 B^b+7 E^bm7

on - ly to be told, I can't see, I can't breathe, no more will we be. And

12

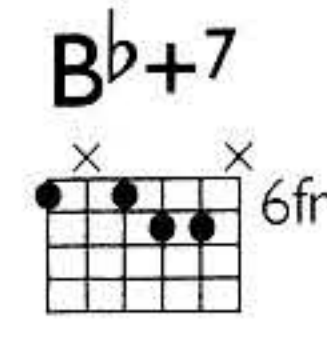
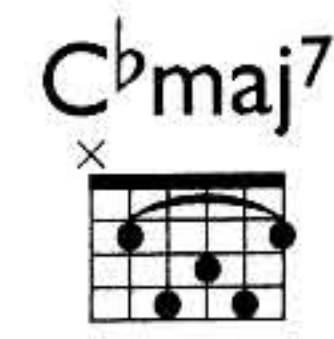
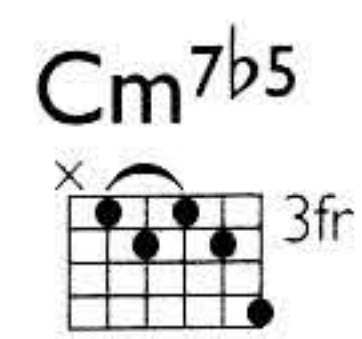
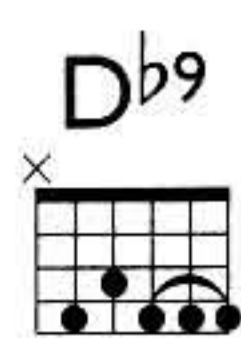
A^b9 D^b9 G^bmaj7 $Cm7b5$

no - thing's gon - na change the way we live. 'Cause we can al - ways take but ne - ver give. And

14

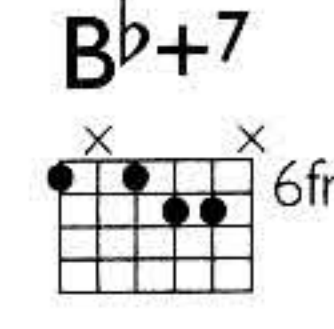
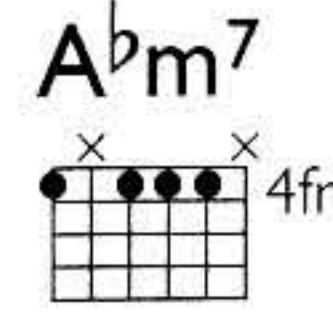
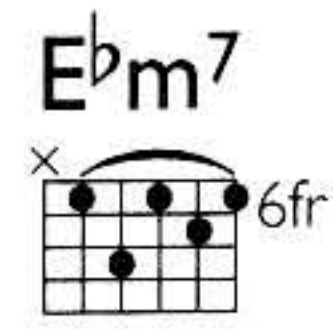
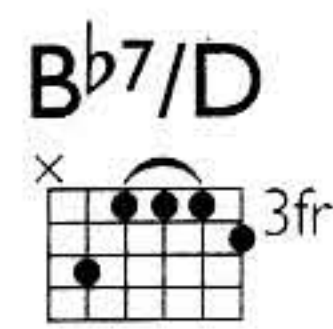
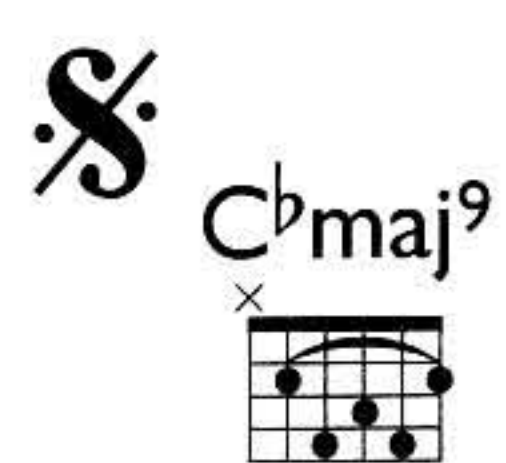
C^bmaj7 B^b+7 E^bm7 E^bm7 A^b9

now that things are chang - ing for the worse see, woah, it's a cra - zy world we're liv - ing in.



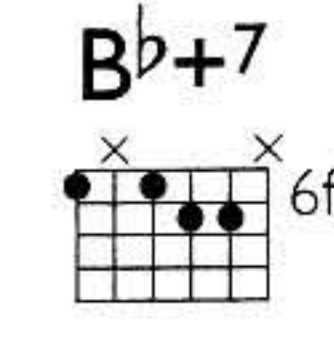
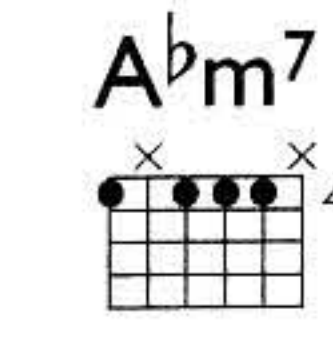
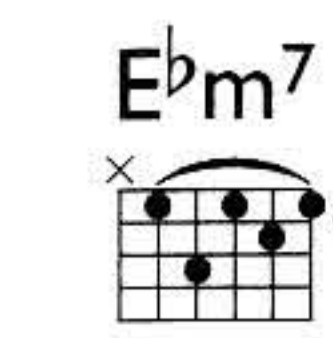
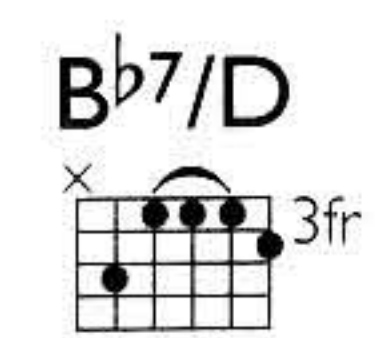
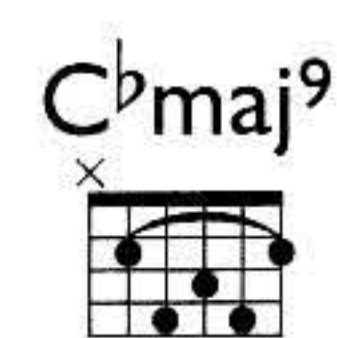
16

And I just can't see that half of us im - mersed in sin is all we have to give these



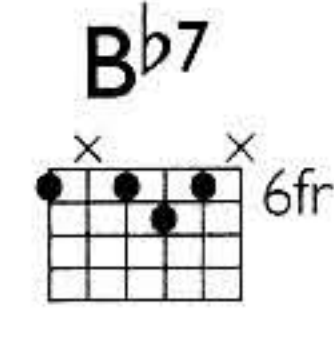
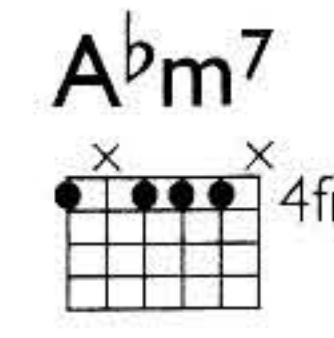
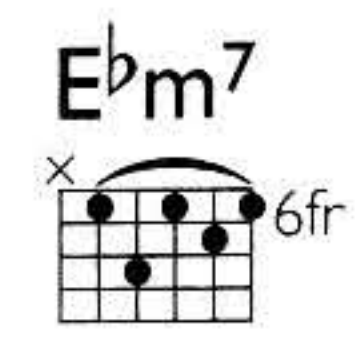
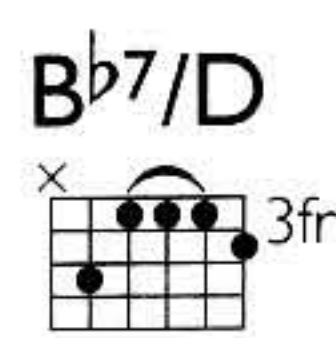
18

fu - tures made of vir - tu - al in - sa - ni - ty. Now



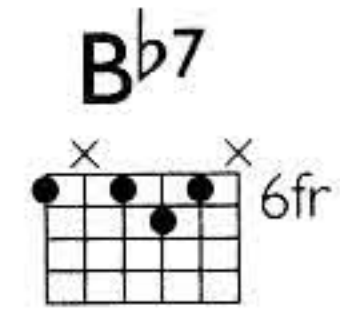
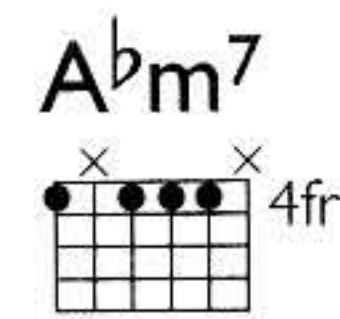
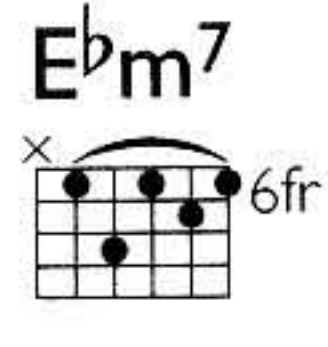
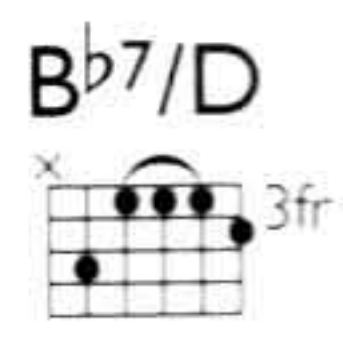
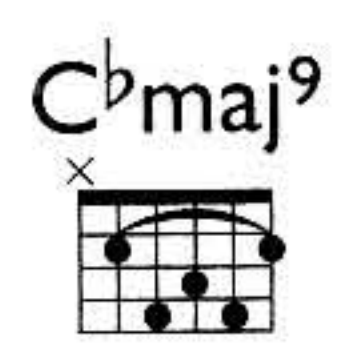
20

al - ways seem to be gov - erned by this love we have for



22

use - less, twist - ing all the new tech - no - lo - gy. Oh now

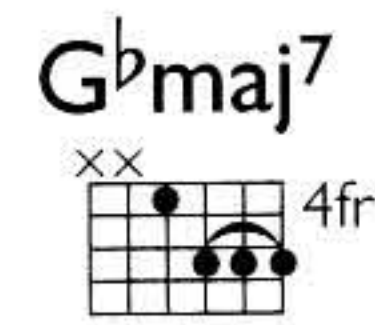
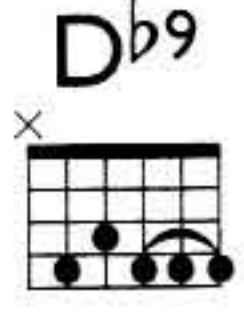
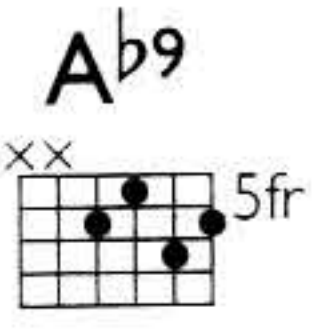
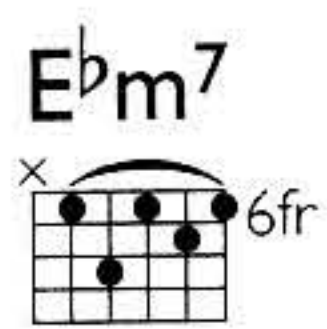


24

To Coda $\oplus$

— there is — no sound —

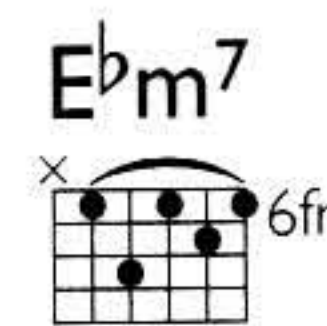
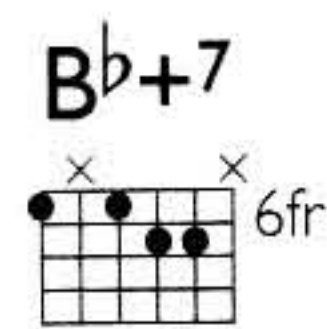
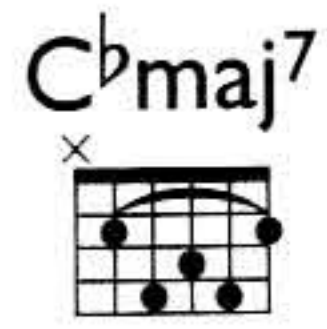
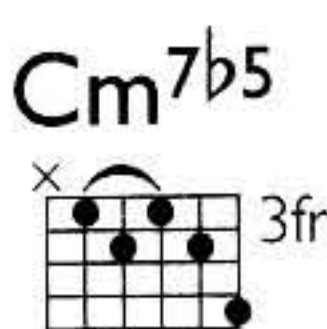
for we all — live un - der - ground. 2. And I'm think -



26

- ing what a mess_ we're_ in_

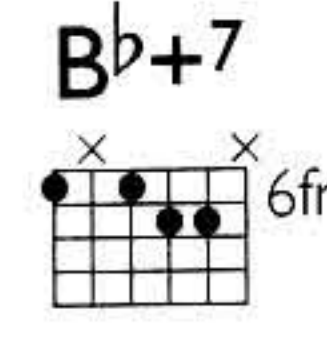
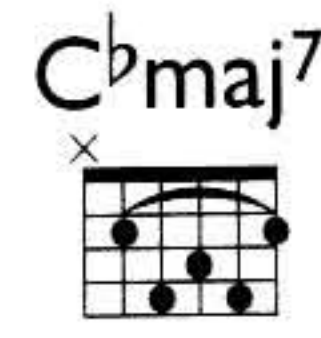
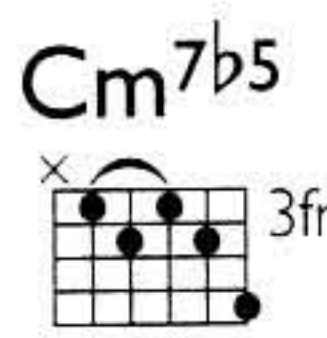
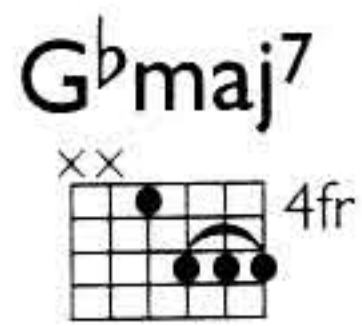
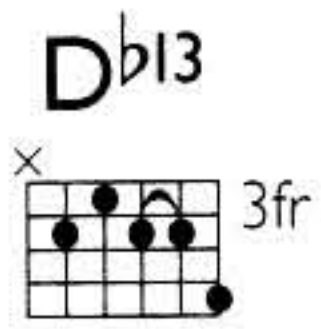
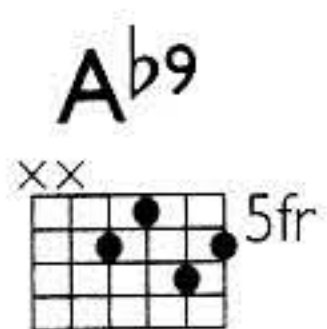
Hard to know_ where to be - gin_ If



28

I could slip_ the sick-ly ties_ that earth - ly man_ has made.

And now



30

— ev - 'ry mo - ther can_ choose the col - our_

of her child_ that's not na - ture's way.

33

$E^b m^7$ $A^b 9$ $D^b 9$ $G^b \text{maj}^7$

Well that's what they said yes - ter - day. — There's no-thing left to do but pray.

35

$Cm^7 b^5$ $C^b \text{maj}^7$ $B^b +7$ $E^b m^7$ $A^b 9$

I think it's time I found a new_ re-li - gion. Woah_ it's so_ in - sane to

37

$D^b 13$ $G^b \text{maj}^7$ $Cm^7 b^5$ $C^b \text{maj}^7$ $B^b +7$ **D. al Coda**

syn - the - size_ a - no-ther strain. There's some-thing in_ these fu - tures that_ we have_ to be_ told.

Coda $E^b m^7$ $A^b m^7$ $B^b +7$ $C^b \text{maj}^9$ $B^b 7/D$

39

(all) live un - der - ground, woah. Now there is_ no_ sound

41

$E^b m7$ $A^b m7$ $B^b +7$ $C^b maj9$ B^b7/D

if we all live un-der - ground. And now it's vir - tu - al in - sa - ni - ty.

43

$E^b m7$ $A^b m7$ B^b7 $C^b maj9$ B^b7/D

For - get your vir - tu - al re - a - li - ty, oh. There's no-thing so bad

45

$E^b m7$ $A^b m7$ B^b7 $C^b maj9$ B^b7/D $E^b m7$ $A^b m7$ B^b7

as a mad hap-py man. Oh, yeah, I know yeah.

48

$E^b m7$ A^b9 D^b9 $G^b maj7$ $Cm7^b5$ $C^b maj7$ $B^b +7$

Ooh.

51

$E^b m^7$ 6fr
 $A^b 9$ 5fr
 $D^b 13$ 3fr
 $G^b maj^7$ 4fr
 $C m^7 b^5$ 3fr
 $C^b maj^7$
 $B^b +7$ 6fr

54

$C^b maj^9$
 $B^b 7/D$ 3fr
 $E^b m^7$ 6fr
 $A^b m^7$ 4fr
 $B^b +7$ 6fr
 $C^b maj^9$
 $B^b 7/D$ 3fr

Fu - tures made of vir - tu-al in - sa - ni-ty. Now al - ways seem to be

57

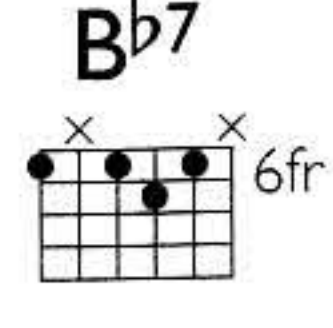
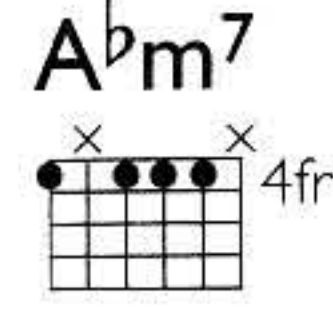
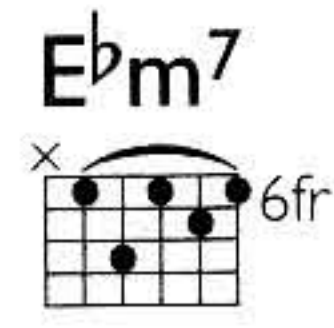
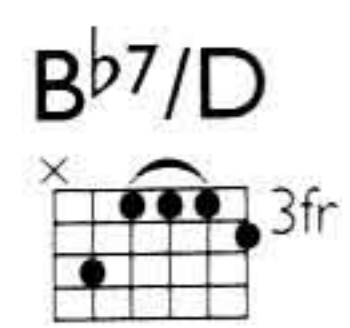
$E^b m^7$ 6fr
 $A^b m^7$ 4fr
 $B^b 7$ 6fr
 $C^b maj^9$
 $B^b 7/D$ 3fr
 $E^b m^7$ 6fr
 $A^b m^7$ 4fr
 $B^b 7$ 6fr

go-versed by_ this love we have for use - less, twis - ting all the new tech - no - lo - gy. Oh_ now

60

$C^b maj^9$
 $B^b 7/D$ 3fr
 $E^b m^7$ 6fr
 $A^b m^7$ 4fr
 $B^b 7$ 6fr

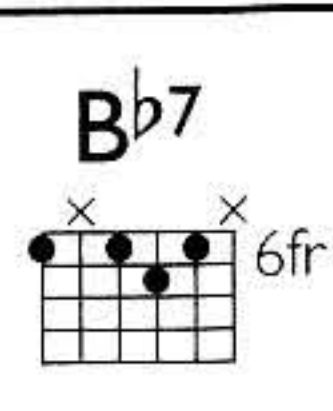
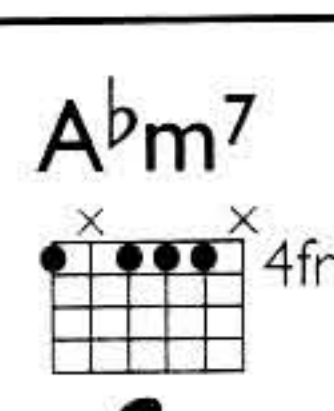
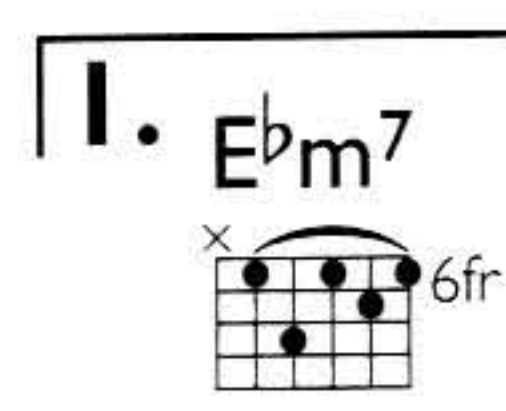
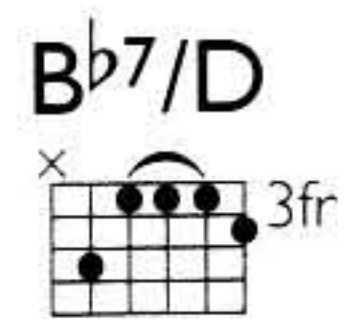
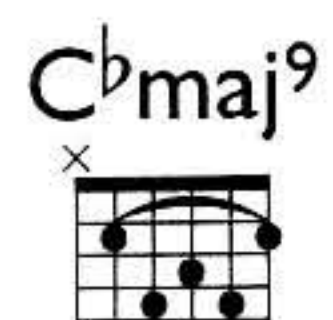
there is no sound for we all live un - der - ground, oh_



62

Ad-lib lead vocals

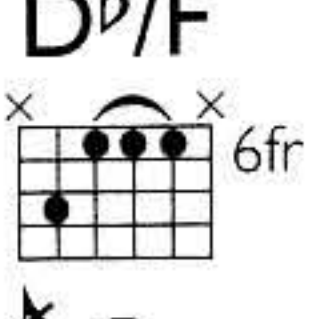
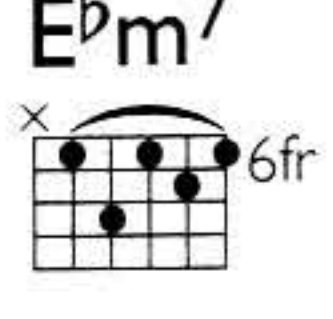
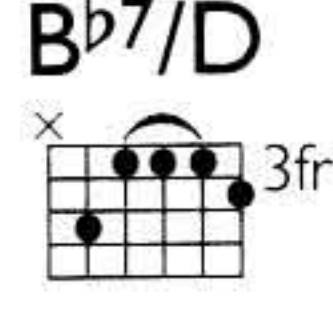
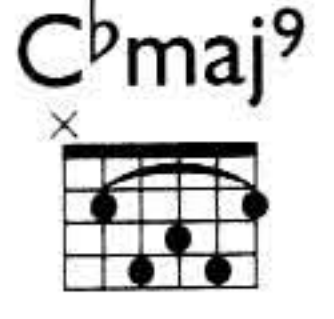
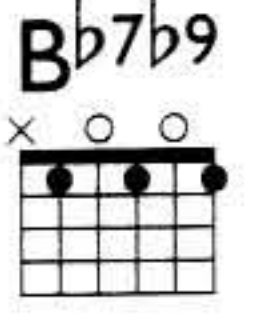
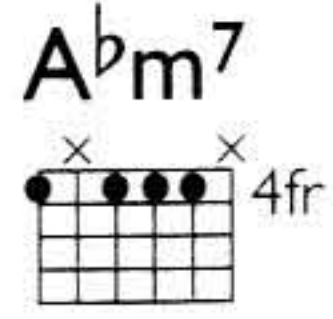
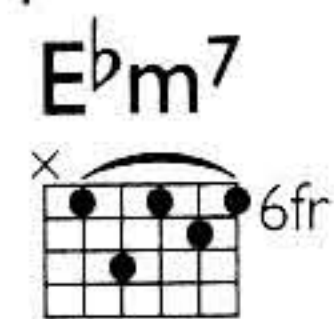
Liv-ing in vir - tu - al in - sa - ni - ty.



64

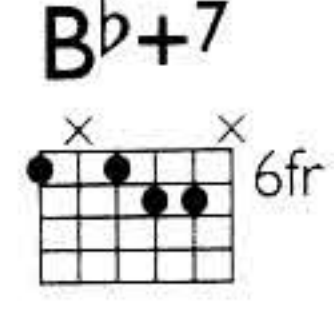
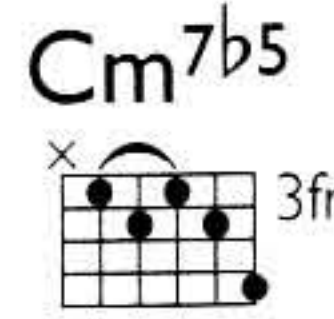
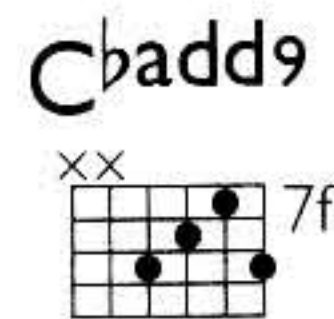
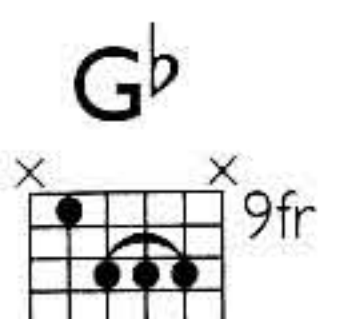
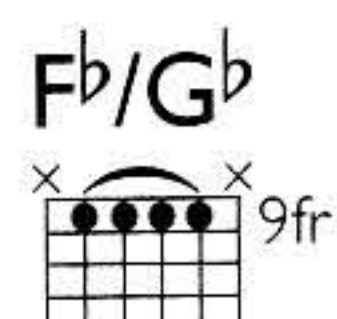
Liv-ing in vir - tu - al in - sa - ni - ty.

2.



66

vir - tu - al in - sa - ni - ty. Vir - tu - al in - sa - ni - ty is



rit.

69

what we're liv - ing in. Yeah... ad lib.

COSMIC GIRL

Words and Music by Jason Kay and Derrick McKenzie

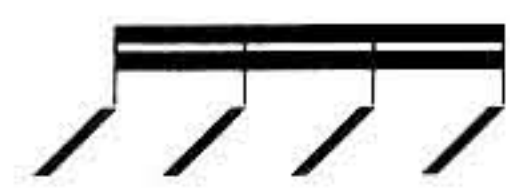
$\text{♩} = 119$

1.

Em⁷ 7fr F#m⁷ 9fr B7b9(b13) 7fr Em⁷ 7fr F#m⁷ 9fr B7b9(b13) 7fr

2. B7b9(b13) 7fr Em⁷ 7fr F#m⁷ 9fr B7b9(b13) 10fr

Guitar rhythm



cont. sim. throughout verse

5

1. I must have died and gone to hea-ven, 'cause it was quar-ter past e-le-ven on a
 (2.) scan-ning all my ra - dars, well she said she's from a qua - sar for - ty

Bass 8vb throughout

8

Em⁷ 8fr F#m⁷ 9fr B7b9(b13) 10fr

Sa - tur - day in nine - teen - nigh - ty - nine. Right a -
 thou - sand mil - li - on light years a - way. It's a

10

Em⁷ 7fr F#m⁷ 9fr B7b9(b13) 10fr

- cross from where I'm stand - ing, on the dance floor she was land - ing. It was clear
 dis - tant so - lar sys - tem, tried to phone but they don't list 'em. So I

12

Em⁷ F#m⁷ B7b9(b13)

that she was from a no - ther time. Like some
asked her for her num - ber all the same. She said,

20

Em⁷ F#m⁷ B7b9(b13)

la - zer beamed me with her cos - mic eyes. Oh now.
Sends me in - to hy - per - space when I see her pret - ty face.

22

G#m⁷ F#m⁷ B⁷ C#m⁷

She's just a cos - mic girl. Oh yeah.

25

G#m⁷ F#m⁷

From a - no - ther ga - la - xy. My heart's at ze - ro.

28

B⁷ C#m⁷ G#m⁷ F#m⁷

— gra - vi - ty. She's from a cos - mic world. Woah wah

31

B⁷ C[#]m⁷

wah wah. Put-ting me_ in ec - sta - cy, ooh. Trans - mit - ting on_ my fre -

34

G[#]m⁷ F[#]m⁷ B⁷ C[#]m⁷ I.

- quen - cy. She's cos - mic. Woah_ wah wah wah.

38

Em⁷ F[#]m⁷ B⁷b⁹(b13) Em⁷

Synth. solo
Guitar rhythm as in verse

41

F[#]m⁷ B⁷b⁹(b13) Em⁷ F[#]m⁷ B⁷b⁹(b13)

44

Em⁷ 8fr

F[♯]m⁷ 9fr

B⁷b⁹(b13) 10fr

2.

2. I'm

47

(G[♯]) (F[♯]) (B) (C[♯])

Sends me in - to hy - per - space when I see__ her pret - ty face. Sends me in - to hy - per - space

(play 1° only)

50

1. 2. N.C.

G[♯]m⁷ 4fr F[♯]m⁷

when I see__ her pret - ty face. when I see__ her pret - ty face.

53

B⁷ 7fr C[♯]m⁷ 9fr

She's just a cos - mic girl, from a - no - ther ga-

56

G#m7 4fr F#m7 B7 7fr C#m7 9fr

- la - xy. — Trans-mit-ting on — her fre - quen - cy, — yeah —

59

G#m7 4fr F#m7

— cos - mic, oh. — Ah can't — you be — my cos - mic wo - man? —

62

B7 7fr C#m7 9fr G#m7 4fr F#m7

— I need — you. I want you to be —

65

B7 7fr C#m7 9fr

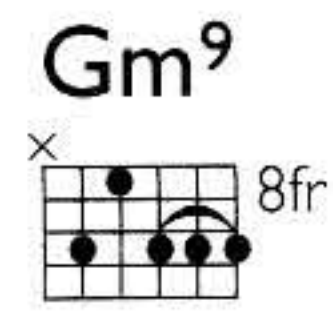
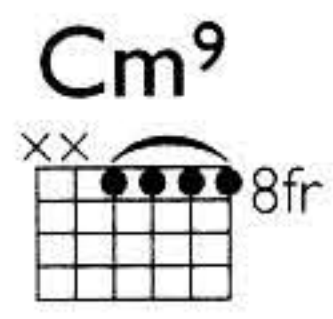
— my cos - mic girl — for the rest — of — time. Oh. —

Repeat ad lib. to fade

ALRIGHT

Words and Music by Jason Kay, Toby Smith and Rob Harris

♩ = 106



(sing 2° only)

(need) your love, I need_ your love, I need_ your love, I need_ your love, I need

3

Dm⁹

I.

Am⁹

— your love, I need_ your love, I need_ your love, I need_ your love, I need

2.

Am⁹

Cm⁹

Gm⁹

5

— your love, I need_ your love. 1. You_ give me light_ so to - night
2. I_ see your eyes_ hold the key_

20

Dm⁹ 10fr

Am⁹ 5fr

I. Cm⁹ 8fr

me, we were meant to be. Yeah hey, al - right.
 know it's now or never to say hel-lo to for - e - ver.

23

Gm⁹ 8fr

Dm⁷ 10fr

Am⁷ 5fr

(Right now.) We'll spend the night to - ge - ther, wake up and live for - ev - er. Yeah

26

Cm⁹ 8fr

Gm⁹ 8fr

Dm⁷ 10fr

hey, al - right. (Right now.) We'll spend the night to - ge - ther, wake

Am⁷ Cm⁹

29

up and live__ for - ev - er. Yeah hey. Ooh,____

8va

Gm⁹ Dm⁷ Am⁷

31

(8)

— ooh, ooh, oh. It's al - right now.

2. Cm⁹ Gm⁹

34

hey, al - right. (Right now.) We'll

Dm⁷ Am⁷

36

spend the night to - ge - ther, wake up and live__ for - ev - er. Yeah

Play section x4

38

Cm⁹ 8fr

Gm⁹ 8fr

Dm⁷ 10fr

hey.

41

Am⁷ 5fr

Cm⁹ 8fr

I need— your touch. I— want

43

Gm⁹ 8fr

Dm⁷ 10fr

Am⁷ 5fr

— your love— so— much. Ooh.—

46

Cm⁹ 8fr

Gm⁹ 8fr

Dm⁷ 10fr

I— need— your touch, and I want— your love so—

Am⁷
xx 5frCm⁹
xx 8frGm⁹
x 8fr

49

— much. I real - ly need — it, oh — now, to - night. We'll

Dm⁷
xx 10frAm⁷
xx 5fr

52

spend the night — to - ge - ther, — wake up and live — for - ev - er. — Yeah

Cm⁹
xx 8frGm⁹
x 8fr

54

hey, al - right. (Right now.) — We'll

Dm⁷
xx 10frAm⁹
xx 5fr

56

spend the night — to - ge - ther, — wake up and live — for - ev - er. — Yeah

Repeat to fade

HIGH TIMES

Words and Music by Jason Kay, Toby Smith, Stuart Zender and Derrick McKenzie

♩ = 111

Em7(add4)

B^b7sus⁴

Asus²

Gm7(add4)

You don't need your name in bright lights, you're a rock star. And some

Em7(add4)

B^b7sus⁴

Asus²

Gm7(add4)

Em7(add4)

B^b7sus⁴

Asus²

Gm7(add4)

tin foil with a glass pipe is your gui-tar, now yes it is! 1. Lit - tle

Em7(add4)

B^b7sus⁴

Asus²

Gm7(add4)

Em7(add4)

B^b7sus⁴

An - ge - la suf - fers de - lu - sions from these high times.
2. Twis - ted crys - tal king - dom where you live your nine lives.

Asus²

Gm7(add4)

Em7(add4)

B^b7sus⁴

Asus²

Gm7(add4)

She's been clean - ing up since four - teen on the
And your head spins pur - ple cy - clones made of

15

Em7(add4) B $\flat$ 7sus4 Asus² Gm7(add4) Em7(add4) B $\flat$ 7sus4

main - line — de - xy - drene. Now just gimme some of that. And her hun - ky fun - ky And when the phone rings you — think

18

Asus² Gm7(add4) Em7(add4) B $\flat$ 7sus4 Asus² Gm7(add4)

jun - ky — bad things. of a boy - friend Well these are high, high, high, high times — yeah. got her on late nights with her skirt up tight. In a - ny

21

Em7(add4) B $\flat$ 7sus4 Asus² Gm7(add4)

Woah — she's a wild — thing. Oh, — let - ting it all — swing. back — street, when you take a hot — seat, make — sure you check your

23

Em7(add4) B $\flat$ 7sus4 Asus² Gm7(add4) Em⁹ A7b9

God bless our high times. Don't you know that } last night turned to day - light, and a flight times. Woah now ma - ma.

27 **Fm⁹** 6fr **Em⁹** 5fr **Fm⁹** 6fr **Em⁹** 5fr

min-ute be-came a day. Last night all my trou-

30 **A^{7b9}** 5fr **Fm⁹** 6fr **Em⁹** 5fr **Fm⁹** 6fr

- bles, well they seemed so so far a-way. Oh I'm

33 **Em⁹** 5fr **A^{7b9}** 5fr **Fm⁹** 6fr

search-ing my re-flec-tion for a glimpse of a-no-ther me.

36 **Em⁹** 5fr **To Coda** **Em⁹** 5fr **A^{7b9}** 5fr

I've got to get a-way from all these high times, 'cause these high

39

Fm⁹ 6fr

Em⁹ 5fr

N.C.

N.C.

Em⁷(add4)

B^b7sus⁴

times

are kil-ling me.

Guitar solo

1.

2.

43

Asus² Gm⁷(add4) Em⁷(add4) B^b7sus⁴ Asus² Gm⁷(add4)

xx 4fr xx 5fr xx 4fr xx 5fr

46

Em7(add4) B $\flat$ 7sus4 Asus² Gm7(add4) Em7(add4) B $\flat$ 7sus4

The musical score for measure 46 is written in a key with one sharp (F#). It consists of a treble staff and a grand staff (treble and bass). The measure is divided into six parts, each with a guitar chord diagram above it. The chords are Em7(add4), B $\flat$ 7sus4, Asus², Gm7(add4), Em7(add4), and B $\flat$ 7sus4. The notation includes a melodic line in the treble staff and accompaniment in the grand staff.

49

Asus² Gm⁷(add4) Em⁷(add4) B^b7sus⁴ Asus² Gm⁷(add4) Em⁷(add4) B^b7sus⁴

Now drop it this_ time.

53

Asus² Gm7(add4) Em7(add4) B^b7sus⁴ Asus² Gm7(add4)

P - P - Pa - ra - noi - a — will des - troy — ya. — P - P - Pa - ra - noi -

56

Em7(add4) B^b7sus⁴ Asus² Gm7(add4) Em7(add4) B^b7sus⁴

- a — will — des - troy ya. P - P - Pa - ra - noi - a — will — des -

59

Asus² Gm7(add4) Em7(add4) B^b7sus⁴ Asus² Gm7(add4)

- troy — ya. Pa - ra - noi - a. Pa - ra - noi - a, this time.

D. al Coda

62

Em⁹ A7^b9 Fm⁹

got to get a - way — from all — these high — times, — woah, — 'cause they sure

65

Em⁹ 5fr

are kil - ling me. Woah, la la la la

67

A⁷b9 5fr

Fm⁹ 6fr

la. High times, oh

69

Em⁹ 5fr

yeah. Ooh, we're li - ving in high,

71

A⁷b9 5fr

Fm⁹ 6fr

Em⁹ 5fr

high times yeah.

DEEPER UNDERGROUND

Words and Music by Jason Kay and Toby Smith

♩ = 104

N.C.

17

C[#]5 D⁵ F[#]5 E⁵ C[#]5 D⁵

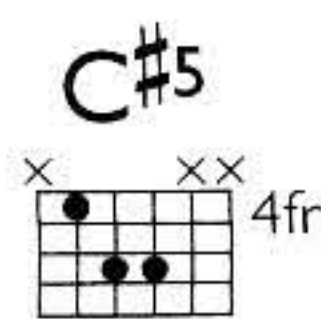
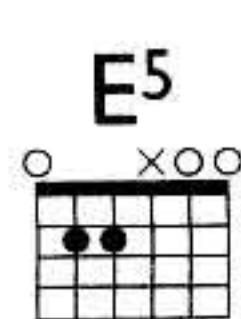
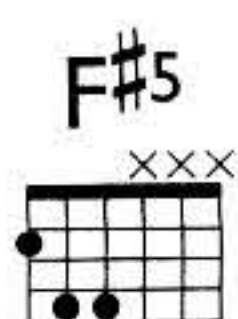
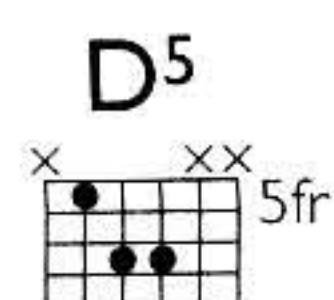
Ow!

20

F[#]5 E⁵ C[#]5 D⁵ F[#]5 E⁵ C[#]5

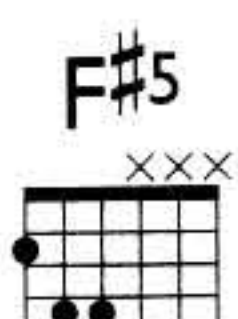
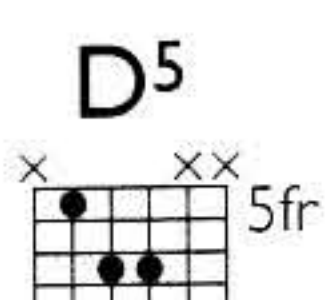
Yeah, you know they gon-na bring him down now, they're gon-na

23



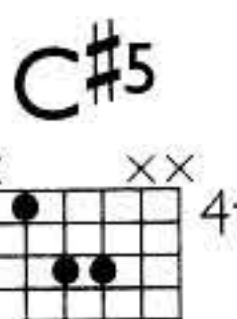
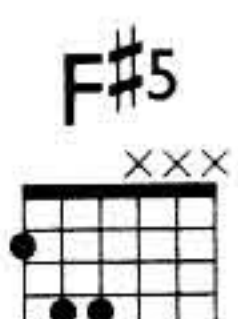
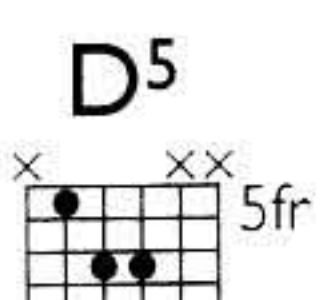
wreck it down— yeah.

25



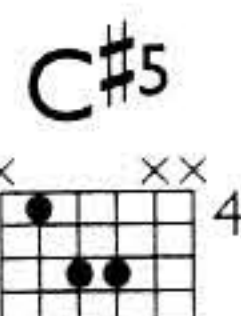
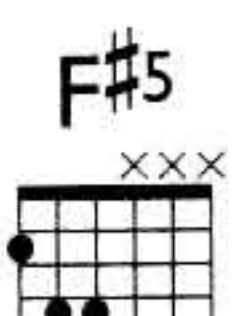
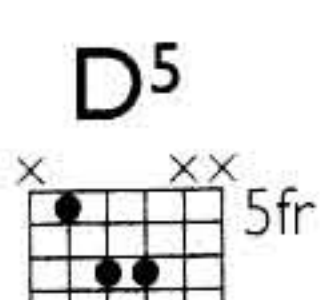
1. § Some-thing's come to rock— me and I can't keep my head, I get ner-vous in the
(2.) pock - et full of mon - ey and an eye full of hate, take a pleas-ure in de -

27



New York cit - y streets, — where my le - ga - cy treads, I know I'm bet - ter off
- struc-tion of the ver - y thing — that they tried to cre - ate, some-bod - y tell me why does

29



stand - ing in the shad - ows, — far from hu - mans with guns, — but now
all man - kind, — on - ly tam - per and touch, have a hab - it where they

31

D⁵ **F^{#5}** **E⁵** **C^{#5}**

it's too late, there's no es-cape from what they have done. Come on.
bite off more than they can chew and now it's too much.

33

C^{#m} **Am/C** **Am**

I'm go - ing deep - er un - der - ground,

To Coda

35

E **D/A** **C^{#m}/G[#]** **C^{#m}**

there's too much pa - nic in___ this town. I'm go - ing deep - er un - der-ground,

37

Am/C **Am** **E** **D/A** **C^{#m}/G[#]**

there's too much pan - ic in___ this town.

39

I.

C#m Am/C Am

I'm go - ing deep - er un - der - ground, and I've got to go

41

E D/A C#m/G# C#5 D5

deep - er got to go much deep - er yeah.

43

F#5 E5 C#5 D5

They're gon - na wreck it down yeah,

45

F#5 E5 C#5 D5

Scat til*

47

F#5 E5 C#5 D5

* Hey, yeah, we're gon - na bring it down — yeah.

49

F#5 E5 C#5 2. Am/C Am

2. Some peo - ple with a —

51

E D/A C#m/G# C#m

there's too much pa - nic in — this town. —

53

C#/E# E7 Bb

56

C# E#m E Bb

60

C#5 D5 F#5 E5 C#5

x x x x 4fr x x x x 5fr x x x x x x x x x x 4fr

I'm go - ing, I'm go - ing, I'm go - ing deep - er un - der - ground,

62

D5 F#5 E5 C#5

x x x x 5fr x x x x x x x x x x 4fr

I'm go - ing, I'm go - ing, I'm go - ing deep - er un - der - ground,

2° D. al Coda

Coda

64

C#m

x x x x 4fr

I'm go - ing deep - er un - der - ground.

65

Am/C Am E D/A C#m/G#

x x x x x x x x x x 4fr

Repeat to fade

CANNED HEAT

Words and Music by Jason Kay

♩ = 85

Fmaj⁹
x x x 8fr

Dm⁹
x x x 10fr

B^bmaj⁹
x x x 6fr

Gm⁹
x x x 3fr

E^bmaj⁹
x x

The piano introduction is in 4/4 time with a tempo of 85 beats per minute. It consists of five measures of chords: Fmaj9, Dm9, Bbmaj9, Gm9, and Ebmaj9. The first four measures are in 4/4 time, and the fifth measure is in 2/4 time. The melody is a simple line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, 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D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, 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G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E3

10 **Dm⁹** 10fr **Am⁹** 5fr **B^bm⁹** 6fr

1. I used to put my faith in wor - ship,
 2. I feel the thun - der, see the light - ning,
 3. On - ly the wind can know the ans - wer,

12 **Am⁹** 5fr **Gm⁹** 3fr

but then my chance to get to Heav - en slimmed.
 I know this an - ger's Heav - en sent.
 and she cries to me when I'm a - sleep.

She says you

14 **Am⁹** 5fr **B^bm⁹** 6fr

I used to wor - ry a - bout the fu - ture,
 I've got to hang out all my hang - ups,
 know that you can go much fas - ter, —

16 **Bm⁹** 7fr **Cm⁹** 8fr **C[#]m⁹** 9fr

but then I threw my cau - tion to the wind.
 'cause on the boo - gie I feel so hell - bent, hey, hey.
 and oth - er peo - ple's talk can be so cheap hey, hey.

18 **Dm⁹** 10fr **Am⁹** 5fr **B^bm⁹** 6fr

I had no rea - son to be care - free, no, no, no,
 It's just an in - stant gut re - ac - tion that I get.
 I've got this voo - doo child in - grained on me.

20 **Am⁹** 5fr **Gm⁹** 3fr

— un - til I took a trip to the oth - er side of town, yeah, yeah, yeah.
 I know I've nev - er ev - er felt like this be - fore. I don't
 I'm gon - na use my pow - er to as - cend. You know I've

22 **Am⁹** 5fr **B^bm⁹** 6fr

— You know I heard that boo - gie rhy - thm, hey,
 know what to do, but then that's no - thing new.
 got these bur - ning heels to use, so sure there's no way I'd lose. I was Stuck be -

24 **Bm⁹** 7fr **Cm⁹** 8fr **C[#]m⁹** 9fr

I had no choice but to get down, down, down, down.
 -tween hell and high wa - ter, need a cure to make it through, hey.
 born to rock, and built to last, you ne - ver see my feet 'cause I move so fast.

26

Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr Dmaj⁹ 5fr B^bmaj⁷ 6fr

Dance, wooh,
Dance, yeah,
Dance, yeah, hey,

no - thing left_ for me_ to do_ but dance, all these

29

Gm⁹ 3fr B^b/C 6fr Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr

bad times_ I'm go-ing through, _ just dance. Got canned heat in my heels_ to - night,

I. 32 Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr

ba - by, wooh, _ oh ho ha.

2. Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁷ 5fr

ba - by, you know I got canned heat in my heels.

36 Dm⁹ 10fr

You know_ this boo - gie is for real.

D. al Coda

 Coda

40

Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr N.C.

ba - by, dance.



44

Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr

Hey D. J. let the mu-sic play, I'm gon-na live this par - ty life. —



48

Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr

Hey D. J. throw my cares a-way, I wan na live this par - ty life. —



52

Dmaj⁹ 5fr B^bmaj⁷ 6fr Gm⁹ 3fr B^b/C 6fr Dmaj⁹ 5fr B^bmaj⁷ 6fr

Hey D. J. let the mu - sic play, I'm gon - na live this par - ty life. —



55

Gm⁹ B^b/C Dmaj⁹ B^bmaj⁷ Gm⁹ B^b/C Dmaj⁹ B^bmaj⁷

Hey D. J. throw my cares a-way, I wan-na live this par - ty life.

59

Gm⁹ B^b/C E Am⁷ C/D

You know this — boo - gie is for

62

E Am⁷ E

real, got so much canned heat in my heels, gon-na

65

Am⁷ C/D E Am⁷

dance, gon-na dance my blues a-way — to - night.

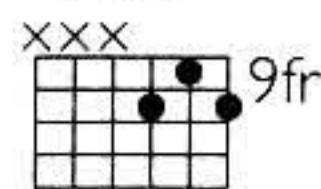
Repeat to fade

LITTLE L

Words and Music by Jason Kay and Toby Smith

♩ = 121

Fm7



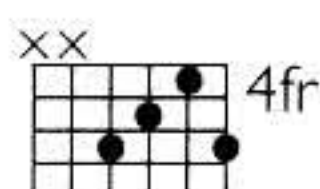
Guitar rhythm 2° & 3°

First system of music (measures 1-3) and second system (measures 4-6) for piano and guitar. The piano part features a 4/4 time signature and a key signature of three flats. The guitar part includes a 'Guitar rhythm 2° & 3°' notation above the staff. The second system includes first, second, and third endings.

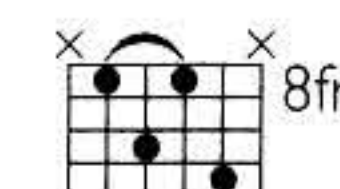
Ebm7



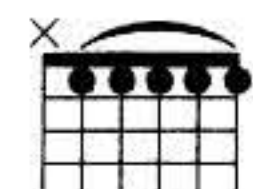
Ab(add2)



F7sus4



Bb9sus4



Third system of music (measures 7-9) for piano and guitar. The piano part includes a 4/4 time signature and a key signature of three flats. The guitar part includes a 'Guitar rhythm 2° & 3°' notation above the staff. The system includes first and second endings.

1. There you were freak - ing out. Tryin' — to get — your head a - round the fact —
2. There you were shout - ing out. Crank - ing up — your al - ter - ca - tions,

Em7



Ebm7



Ab(add2)



Fourth system of music (measures 10-12) for piano and guitar. The piano part includes a 4/4 time signature and a key signature of three flats. The guitar part includes a 'Guitar rhythm 2° & 3°' notation above the staff. The system includes first and second endings.

— that me and you and love is dead. See how I'm trip -
get - ting up - set in your des - par - a - tion. Screa - m - ing and hol -

12

F7sus4 **B^b9sus4** **Em7**

- ping out
- ler - ing.

'cause you can't de-cide what you real - ly want from me. —
How — could this love be - come — so — pa - per thin? —

Play section 2° only

15

E^bm7 **A^b(add2)** **F7sus4** **B^b9sus4**

You're play - ing so hard to get. You're mak - ing me sweat just to

18

Em7 **E^bm7** **A^b(add2)**

hold — your at - ten - tion. I can't give you no - thing more if you ain't —

21

F7sus4 **B^b9sus4** **Em7** **E^bm7** **A^b(add2)**

— giv - ing no-thing to me. Don't you know that. 1. Why does it
2. You make me

24

Hand claps

have to be like this?
love you, love you_ ba-by

I can ne - ver tell.
with a lit - tle L.

'Cause you make me
Why does it

F7sus4 8fr **B^b9sus4** **Em7** 7fr **E^bm7** 6fr **A^b(add2)** 4fr

28

Hand claps

love you, love you_ ba-by
have to be like this?

with a lit - tle L.
I can ne - ver tell.

Seems like you're

F7sus4 8fr **B^b9sus4** **Em7** 7fr **E^bm7** 6fr **A^b(add2)** 4fr

32

Hand claps

step-ping on the pie - ces_

of my bro - ken shell.

'Cause you make me

F7sus4 8fr **B^b9sus4** **Em7** 7fr **E^bm7** 6fr **A^b(add2)** 4fr

36

love you, love you

with a lit - tle L_ you know, that's the way_ you make me love you yeah.

F7sus4 8fr **B^b9sus4** **Em7** 7fr

E^bm⁷

A^b(add2)

F⁷sus⁴

B^b9sus⁴

Em⁷

39

Synth. solo

E^bm⁷

A^b(add2)

F⁷sus⁴

B^b9sus⁴

Em⁷

43

E^bm⁷

A^b(add2)

F⁷sus⁴

B^b9sus⁴

Em⁷

47

Hand claps

Why does it have to be like this? I can ne - ver tell.

E^bm⁷

A^b(add2)

F⁷sus⁴

B^b9sus⁴

Em⁷

51

Hand claps

Repeat & ad-lib vocals til fade

You make me love you, love you _ ba-by with a lit - tle L.

LOVE FOOLOSOPHY

Words and Music by Jason Kay and Toby Smith

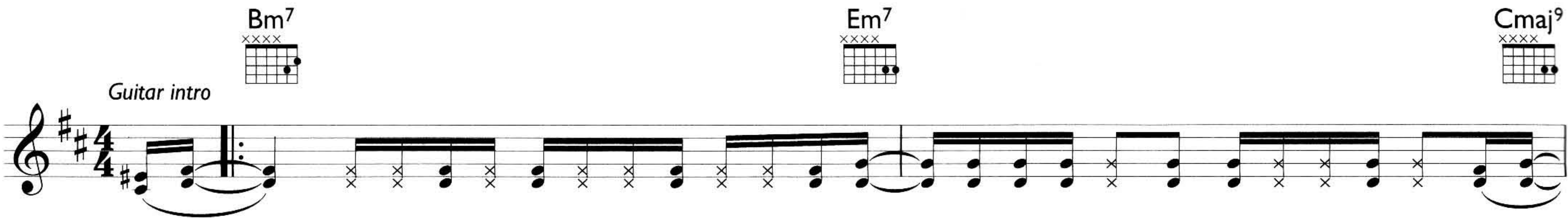
♩ = 129

Guitar intro

Bm7

Em7

Cmaj9



3

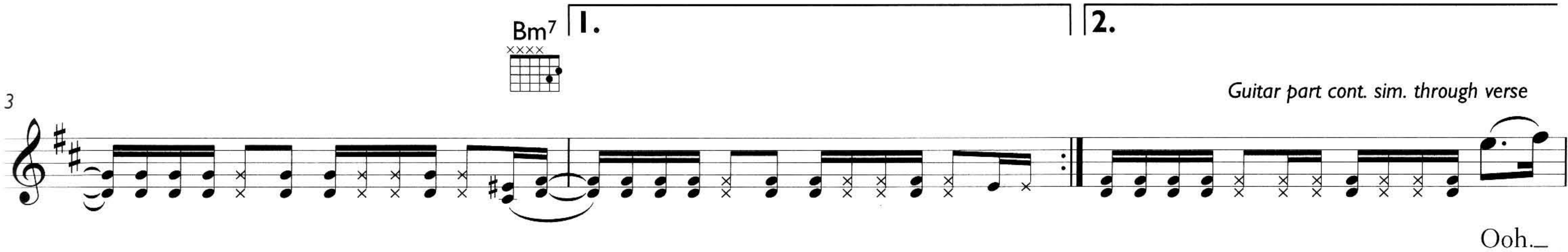
Bm7

1.

2.

Guitar part cont. sim. through verse

Ooh...



6

Bm7

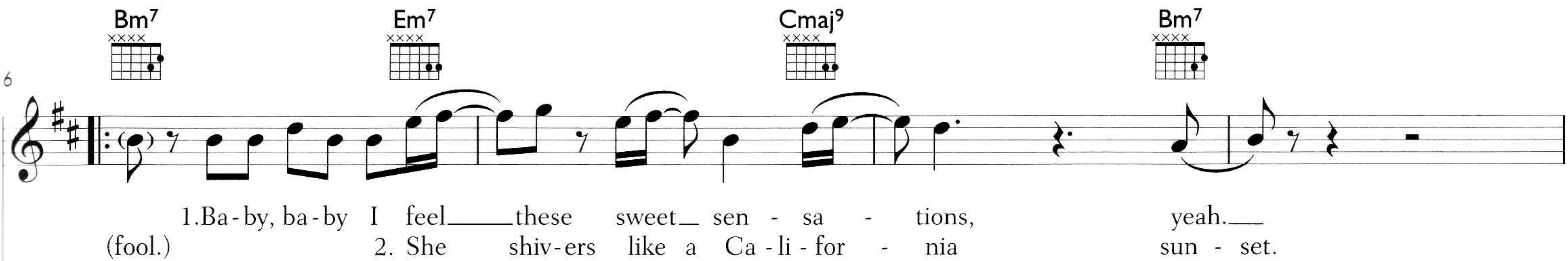
Em7

Cmaj9

Bm7

1. Ba-by, ba-by I feel these sweet sen-sa-tions, yeah.

(fool.) 2. She shiv-ers like a Ca-li-for-nia sun-set.



Em7

Cmaj9

Bm7

Ho-ney, ho-ney looks like a su-per-star,

La-dy, la-dy glit-ters but there's no gold.



13

Em7

Cmaj9

yeah, yeah.

She got a pro-mise of love struck fas - ci - na -
She car - ries sweet - ly in - fec - tious ma - gic form -

16

Bm7

Em7

- tion, ooh. What am I to do? How am I
- u - las. I'm so de - li - ri - ous,

19

Cmaj9

Bm

to know who you are? When this
is she that se - ri - ous? Or is she bringing me on, I've been wait - ing so long. And this }

22

Bm7

F#m7

C#m7

Em7

love fool - o - so-phy is kil-ling pre - vi-ous il - lu-sions that
I'm a love

26

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

— fool. I had — in my mind a - bout you. — I'm a love — fool.

To Coda

30

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

Seems so true, — all — the lies you're tel- ling, tra - gi-cally com-pel-ling and I'm a love

To Coda

34

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

— fool. my love — it means no - thing to you. — So may - be I'm still — a love fool.

To Coda

38

Bm7 7fr Em7 7fr Cmaj9 9fr Bm7 7fr

Guitar plays intro part - cont. sim. til chorus

— I don't — want the world, I want you.

41

(2° only)

Bm7

Em7

Cmaj9

You. I don't

44

Bm7

Em7

— want the world, I want you. — I want you, I want you,

47

Cmaj9

Bm7

I want you, I want you.

50

Bm⁷ 7fr F#m⁷ x 9fr C#m⁷ 9fr Em¹¹ x 7fr

D.º al Coda

Love__ fool - - o - so-phy is kil-ling pre - vi-ous il - lu-sions that

⊕ *Coda*

54

C#m⁷ 9fr Em⁷ x 7fr Bm⁷ 7fr F#m⁷ x 9fr

(you.) So may - be I'm still__ a love fool.____ My love.

57

C#m⁷ 9fr Em⁷ x 7fr

__ it means no - thing to you.____ So may - be I'm still__ a love fool.____

60

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

They're my love fool-o -

64

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

- so-phies, (1° only) (2°) yeah, don't you see it's kil - ling me? Ooh.
don't you see they're kil - ling me?

1. 2.

67

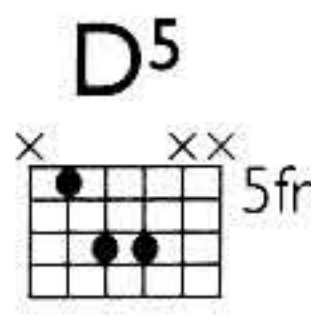
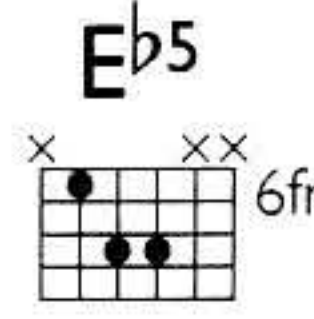
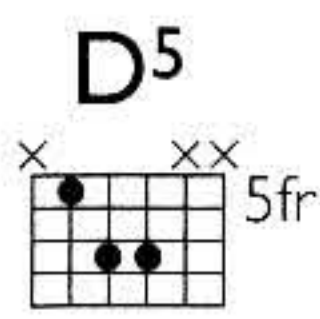
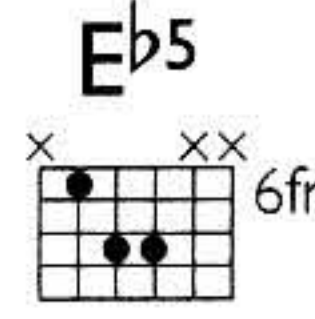
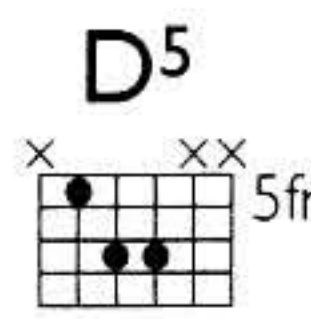
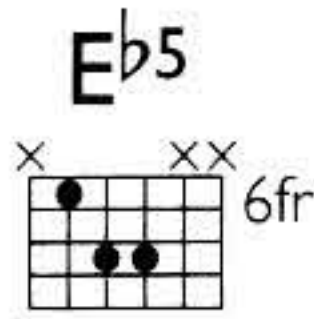
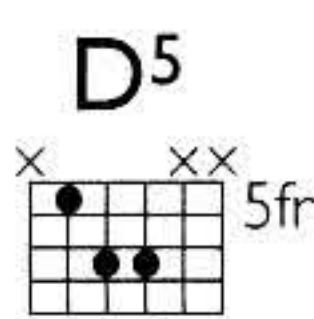
N.C.

They're my love fool - o - I'm a love___ fool._

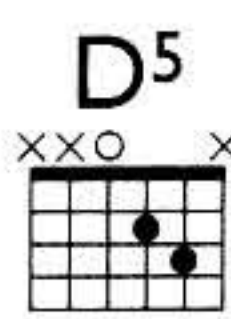
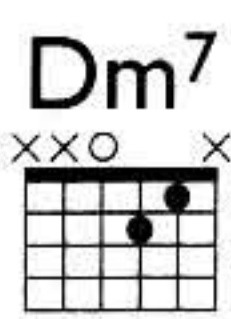
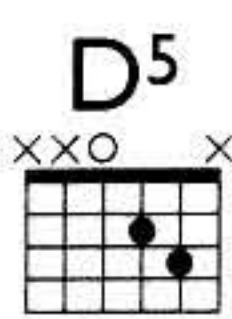
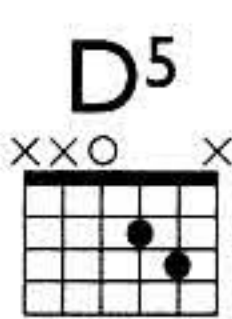
CORNER OF THE EARTH

Words and Music by Jason Kay and Rob Harris

♩ = 158

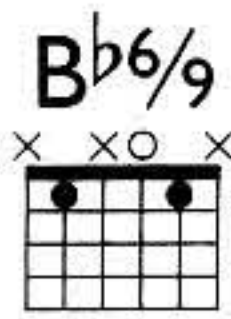
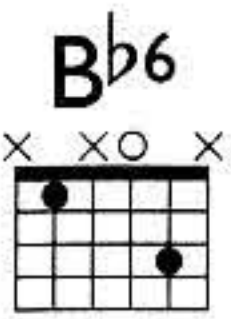


5



9

1. Lit-tle dar-ling don't__ you see the sun is shi - ning just__ for
2. So in-spired that there's no-thing left to do or__ say.__ Think I'll



13

you, on - ly to - day.
dream, 'til__ the stars__ shine.

17

D⁵ Dm⁷ D⁵ Dm⁷ D⁵ E^bmaj⁷ E^b6 E^bmaj⁷ E^b6 E^bmaj⁷

If you hur - ry you can get a ray on you. Come with
The wind it whis-pers and the clouds don't seem to care, and I

21

B^b6 B^b6/9 B^b6 B^b6/9 B^b6 Asus⁴ A⁷ A⁷sus⁴ A⁷

me, just to play.
know in - side that it's all mine.

25

Dm⁷ E^b6/9

Like ev - 'ry hum-ming - bird and bum - ble - bee. Ev - 'ry sun - flo - wer, cloud and ev - 'ry tree.
It's the cho - rus of the break - ing dawn. The mist that comes be - fore the sun is born

29

B^b6 B^b6/9 B^b6 B^b6/9 B^b6 A⁷sus⁴ A⁷ A⁷sus⁴ A⁷

I feel so much a part of this.
to a ha - zy af - ter - noon in May.

33

D⁵ Dm⁷ D⁵ Dm⁷ D⁵ E^bmaj⁷ E^b6 E^bmaj⁷ E^b6 E^bmaj⁷

Na - ture's got me high — and it's beau - ti - ful. — I'm with this

37

B^b6 B^b6/9 B^b6 B^b6/9 B^b6 Asus⁴ A⁷ A⁷sus⁴ A⁷ (2° only)

deep e - ter - nal u - ni - verse from death un - til — re - birth. — (You know that)

B^bmaj⁷ Gm⁷ Fmaj⁷ A⁷

41

Guitar rhythm - cont. sim. throughout chorus

This cor - ner of the earth is like me in — ma - ny ways. — Ah —

B^bmaj⁷ Gm⁷ Fmaj⁷ A⁷

45

I can sit for ho - urs here and watch the em - erald fea - thers play. —

49

$B^b\text{maj}^7$ Gm^7 $F\text{maj}^7$ A^7

On the face of it I'm blessed when the sun - light comes for free. —

67

(Strings)

La la la la La la la

Chord diagrams: D5, Dm9, Dm, Dm7, Dm, Ebmaj7, Eb6, Ebmaj7, Eb6, Ebmaj7.

71

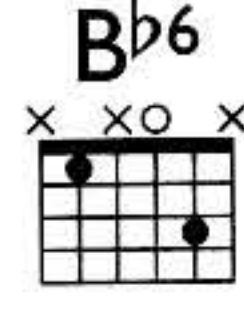
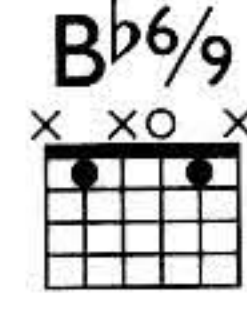
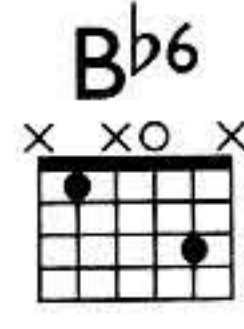
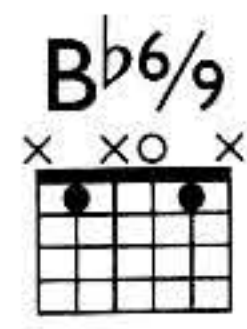
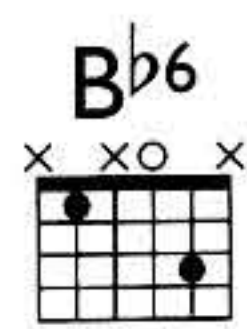
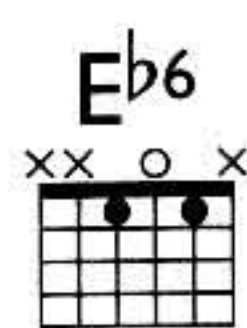
la. La la la la Trumpet

Chord diagrams: Bb6, Bb6/9, Bb6, Bb6/9, Bb6, Asus4, A7, A7sus4, A7.

75

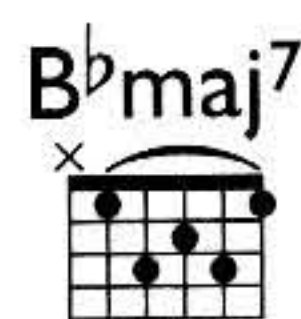
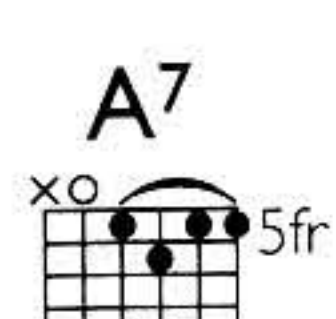
Chord diagrams: Dm, Dm7, D5, Dm, Dm7, D5, Ebmaj7, Eb6, Ebmaj7.

78



Musical notation for measures 78-80. The melody features triplet eighth notes. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

81



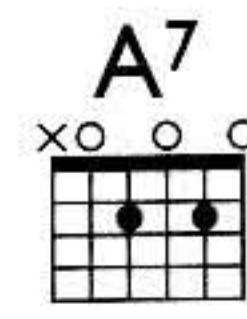
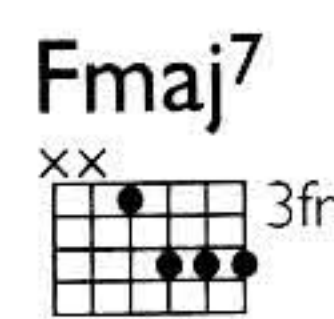
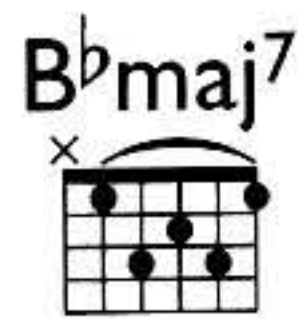
N.C.

D. al Coda

Musical notation for measures 81-84. The melody includes triplet eighth notes and a half note. The piano accompaniment features a sustained chord in the right hand and a moving line in the left hand. The lyrics "This cor - ner of the earth is like" are written below the melody.

♢ **Coda**

85

*Repeat to fade*

Musical notation for measures 85-88. The melody includes a repeat sign and a final cadence. The piano accompaniment features sustained chords in the right hand and a moving line in the left hand. The lyrics "I know this cor - ner of the earth it smiles at me." are written below the melody.

FEELS JUST LIKE IT SHOULD

Words and Music by Jason Kay

♩ = 99

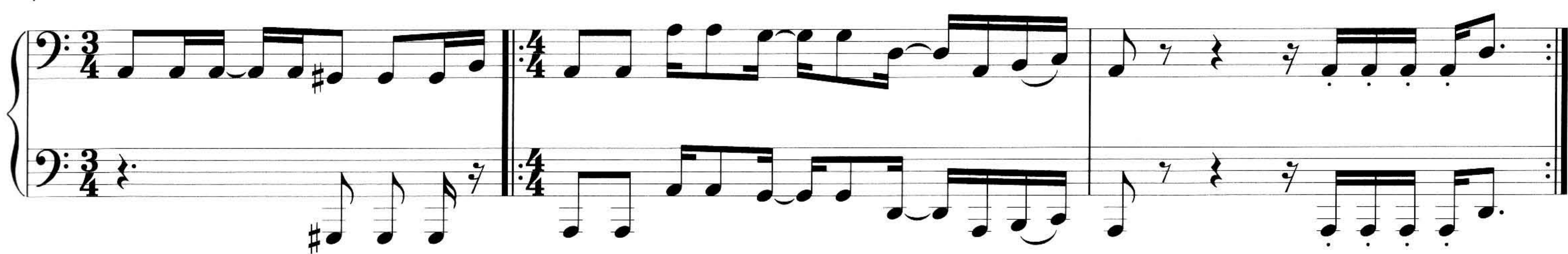
N.C.



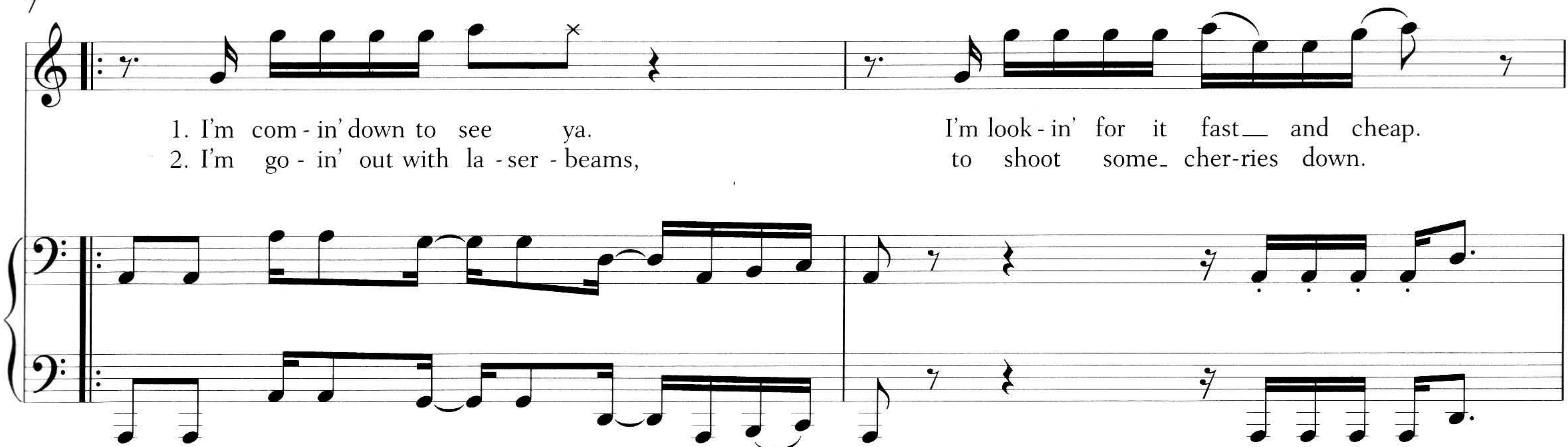
♩ = 87

4

Play section x4



7



9

(2° only)



11

I'm gon-na get ex-pe-ri-enced.
So take me for the first— time.

I'm here to see the can-dy-man—
I need a lit-tle su-gar— spice. Yeow—

13

(2° only)

To turn it up and drown.
I wan-na see the ci-city lights.

I'm gon-na find a num-ber.

She said }
She said }

15

feels_just like_ it should. —

(Yeow.)_

Feels just like_ it should.

8^{vb}

18

(Yeow.)_

Feels just like_ it should. —

(8)

20 (1° only)

I'm gon-na get ex-pe-ri-enced. (Yeow.) Feels just like it should.

(8)

22

1. Turn it up and drown. 2. (should) I'm look-in' for it fast and cheap.

(8) 8vb

24

Feels just like it should. I'm look-in' for the black moon streets. (Yeow.)

(8)

26

(Feels just like it should.) I'm gon-na get ex-pe-ri-enced. (Yeow.)

(8)

28

(Feels_ just like_ it should.) — I'm here to see the can - dy - man. (Yeow.) —

(8)

30

Feels just like_ it should. —

8va

(8)

33

(8)

36

(A)

(G#)

Su - gar spice, I'm on the phone, I'm out - side, I need a lit - tle sex - funk a - bout now,

(8)

38

(G)

(F#)

N.C.

I want_ you, I wan-na lick you up and down, feels_ good. You said it would feel that good_ and it does.

(8)

40 *Sing main lyrics 2° only* *(Sing 1° only)*

(feels), it feels, it feels. And it feels, — it feels, it feels. And it feels, Yeow —

8^{vb}

1.

42

— it feels, it feels_ just like you, And it feels, Yeow —

(8)

2.

44

just like you said it would. (Yeow.) — (Feels_ just like_ it should.)

(8)

46

— (Yeow.) (Feels_ just like_ it should.) — I'm com-in' out_ to- night to taste_y'all.

(8)

49

Su - gar spice, I want_ you, a se - xy girl, slips_ in, it feels good. I love

51

— it when you tell me. — Feels_ just like_ it should. —

53

Ad-lib spoken vocals "I want you girl"

Play section x4

55

Repeat to fade

Synth.

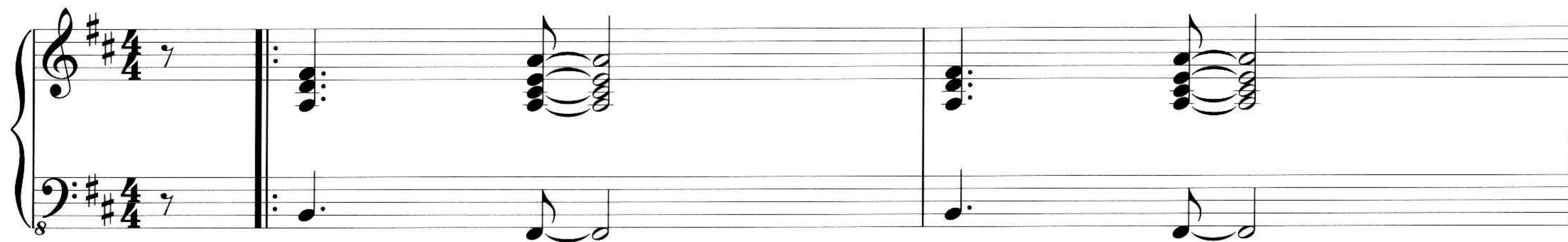
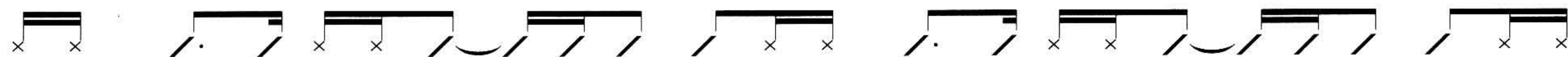
SEVEN DAYS IN SUNNY JUNE

Words and Music by Matthew Richard Johnson and Jason Kay

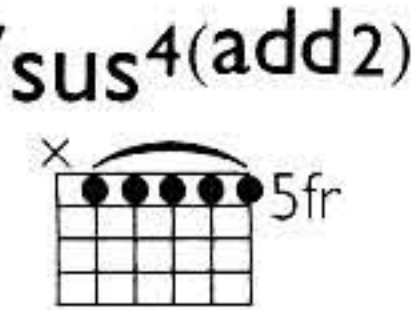
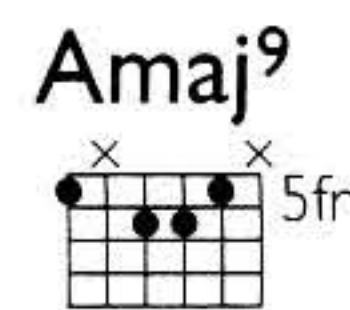
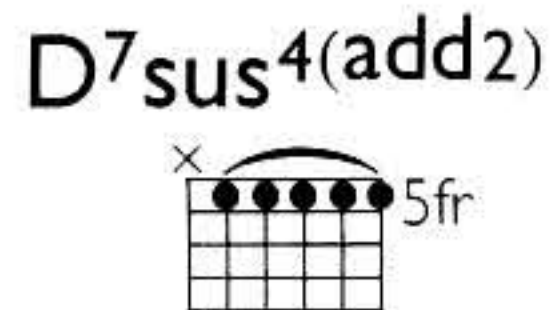
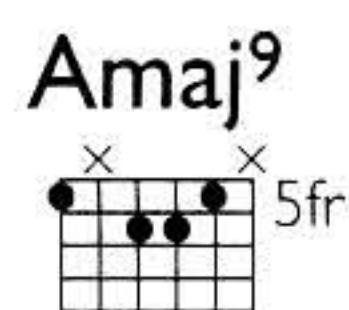
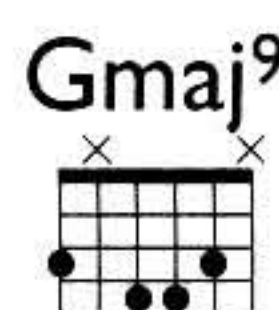
♩ = 105



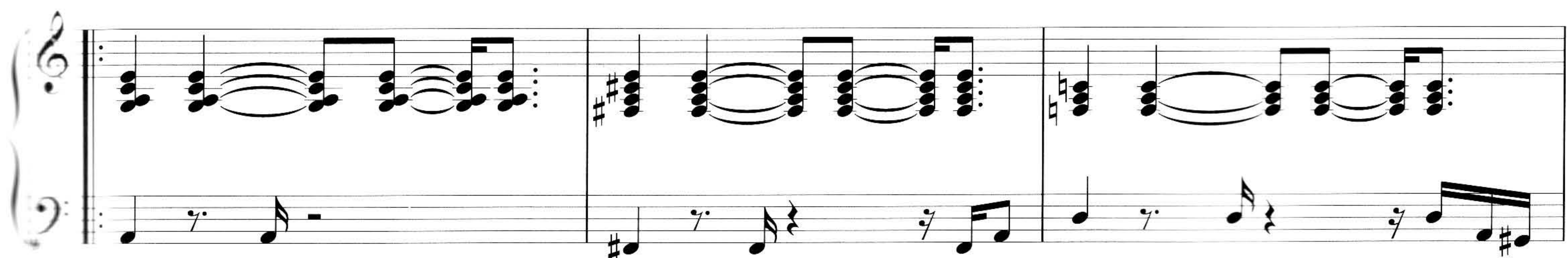
Guitar rhythm



Bass 8vb throughout

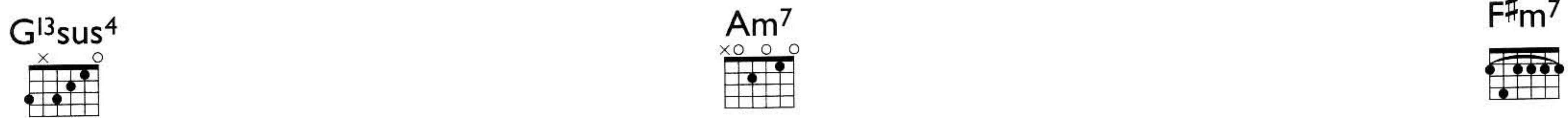


1. The peb - bles you've ar - ranged in the sand, they're strange. They speak to me like con -
 2. Se-ven days in sun-ny June were long-e - nough to bloom the flo - wers on the sum -

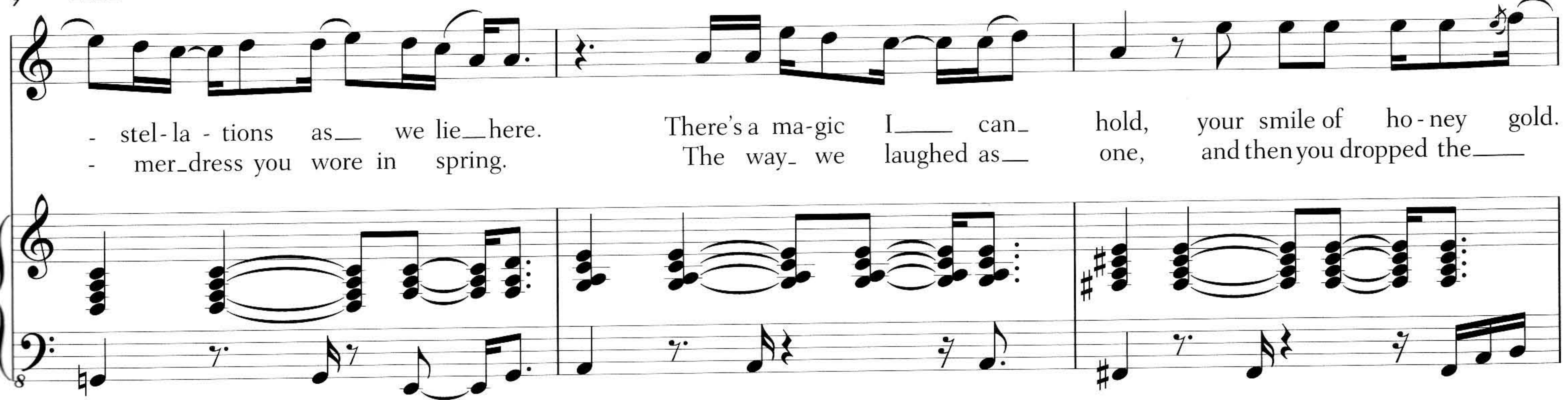


9

G¹³sus⁴ **A^m7** **F[#]m⁷**



stel-la - tions as we lie here. There's a ma-gic I can hold, your smile of ho - ney gold.
mer_dress you wore in spring. The way we laughed as one, and then you dropped the



12

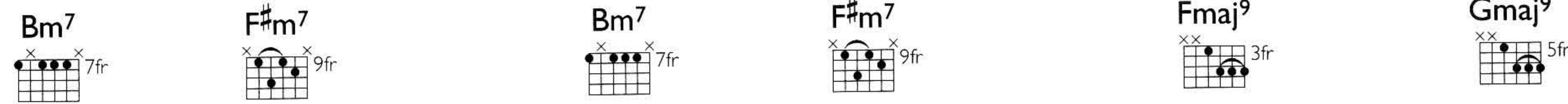
D^m7 **G¹³sus⁴**



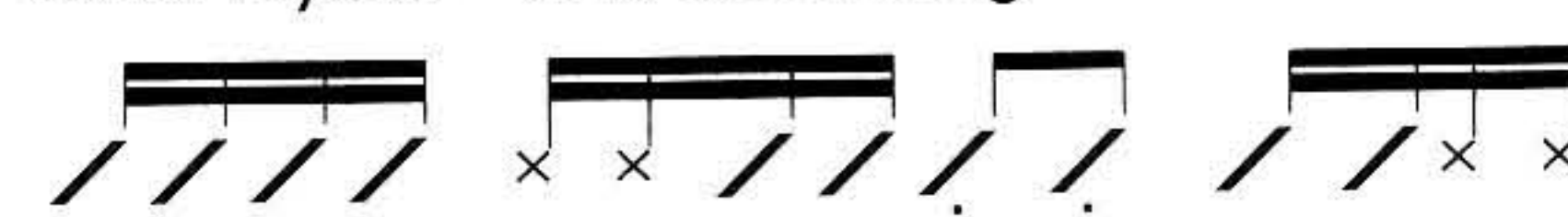
bomb, And that you ne - ver seem to be in short sup - ply of.
that I'd known you too long for us to have a thing.



B^m7 **F[#]m⁷** **B^m7** **F[#]m⁷** **F^{maj}9** **G^{maj}9**



Guitar rhythm - cont. sim. throughout chorus

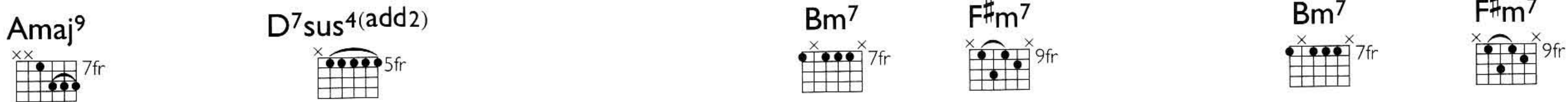


14

Ooh, so ba-by let's get it on. Drink - ing wine and kil - ling time



A^{maj}9 **D⁷sus⁴(add2)** **B^m7** **F[#]m⁷** **B^m7** **F[#]m⁷**



17

sit-ting in the sum - mersun. You know I've want-ed you so long.



20

Fmaj⁹ Gmaj⁹ Amaj⁹ D⁷sus⁴(add2) I. Am

Why d'you have to drop that bomb on me? La - zy

23

F#m⁷ Dm⁹ G¹³sus⁴ Am

days, cra - zy dolls. You said we'd

27

F#m⁷ Dm⁹ G¹³sus⁴

been friends too long.

2.

Bm⁷ F#m⁷ Bm⁷ F#m⁷ Fmaj⁹ Gmaj⁹

Guitar rhythm - cont. sim. throughout chorus

30

Ooh, _____ so ba-by let's get it on. Drink - ing wine _____ and kil-ling time _____

33 **Amaj⁹** **D⁷sus⁴(add2)** **Bm⁷** **F[#]m⁷** **Bm⁷** **F[#]m⁷**

7fr 5fr 7fr 9fr 7fr 9fr

sit-ting in the sum-mer sun.. You know I've want-ed you so long.

36 **Fmaj⁹** **Gmaj⁹** **Amaj⁹** **D⁷sus⁴(add2)** **Am⁷**

3fr 5fr 7fr 5fr

Why d'you have to drop that bomb on me? Could it be this? The sto-

39 **F[#]m⁷** **Dm⁹**

ries in your eyes tell of si-lent wings you fly a-way on. Se-ven

Red.

42 **Bm⁷** **F[#]m⁷** **Bm⁷** **F[#]m⁷**

Guitar rhythm - cont sim

days in sun-ny June were long e-nough to bloom

Red.

44

Fmaj⁹ Gmaj⁹ Amaj⁷ D⁷sus⁴(add2) Bm⁷ F[♯]m⁷

flo-wers on__ that sun-beam dress you wore__ in__ spring, yeah_ yeah.__ The way we laughed

47

Bm⁷ F[♯]m⁷ Fmaj⁷ Gmaj⁷ Amaj⁷ D⁷sus⁴(add2)

as one. Why did you drop that bomb on me?

50

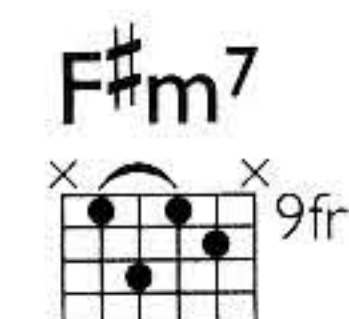
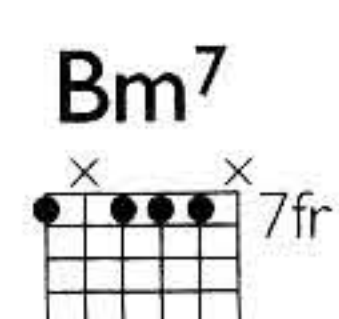
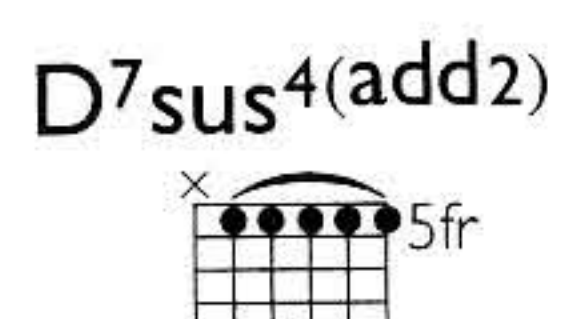
Bm⁷ F[♯]m⁷ Bm⁷ F[♯]m⁷ Fmaj⁹ Gmaj⁹

Ooh,__ so ba-by let's get it on.__ Drink - ing wine__ and kil-ling time__

53

Amaj⁹ D⁷sus⁴(add2) Bm⁷ F[♯]m⁷ Bm⁷ F[♯]m⁷

sit - ting in the sum-mer sun._ You__ know I've_ want- ed you so long.



Guitar rhythm - cont. sim.



56

Why d'you have to drop that bomb on me? Could it be this? The ho-ney-su - ckle

59

bless - ings seem to show_ me. Could it be this? For se - ven days_ in June_

61

_ I was - n't lone - ly. Could it be this? You ne - ver gave_ me time_

63

_ to say_ I love_you. Coulditbe this? I know you don't be - lieve_ me but it's so_ true_

66

Bm⁷ F#m⁷ Bm⁷ F#m⁷ Fmaj⁹ Gmaj⁹

Don't walk a - way from me girl. I read the sto - ries in your eyes.

2° ad-lib vocals

69

Amaj⁹ D7sus4(add2) Bm⁷ F#m⁷ Bm⁷ F#m⁷

Don't you walk a - way from me. I read the sto - ries in your eyes.

72

Fmaj⁹ Gmaj⁹ Amaj⁹ D7sus4(add2)

And you've been tel - ling me we've been friends for too long.

74

Bm⁷ F#m⁷ Bm⁷ F#m⁷ Fmaj⁹

Guitar rhythm

Ooh.

(DON'T) GIVE HATE A CHANCE

Words and Music by Jason Kay, Matthew Richard Johnson and Rob Harris

♩ = 127



Piano introduction in F# major, 4/4 time. The right hand plays chords and the left hand plays a bass line. The tempo is 127 bpm.



Bass 8vb throughout

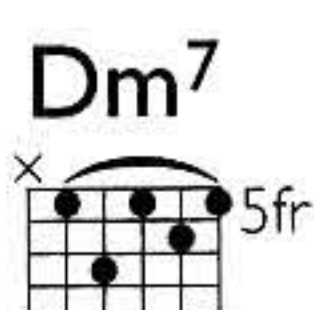


Vocal melody line 1, starting at measure 5. The melody is in F# major, 4/4 time.

1. Why ___ can't ___ we be ___ to - ge - ther?
(2.) why ___ do ___ we see ___ these co - lours?

Could you
It's on - ly

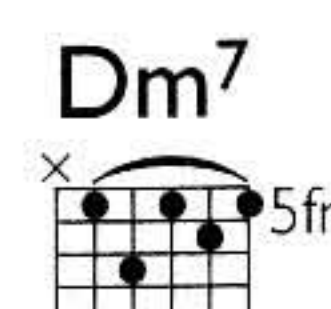
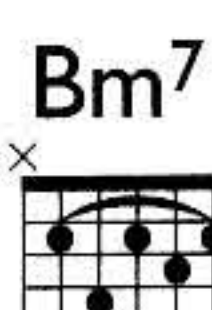
Piano accompaniment for the first vocal line, measures 5-8. The right hand plays chords and the left hand plays a bass line.



Vocal melody line 2, starting at measure 9. The melody is in F# major, 4/4 time.

love ___ me, _ don't hate ___ me. _ I don't ___ see (why can't ___ we live ___ to - ge -
skin ___ deep, don't mean a thing. So ___ clear (un - der - neath ___ this, we're _ all bro -

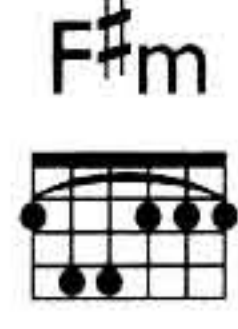
Piano accompaniment for the second vocal line, measures 9-12. The right hand plays chords and the left hand plays a bass line.



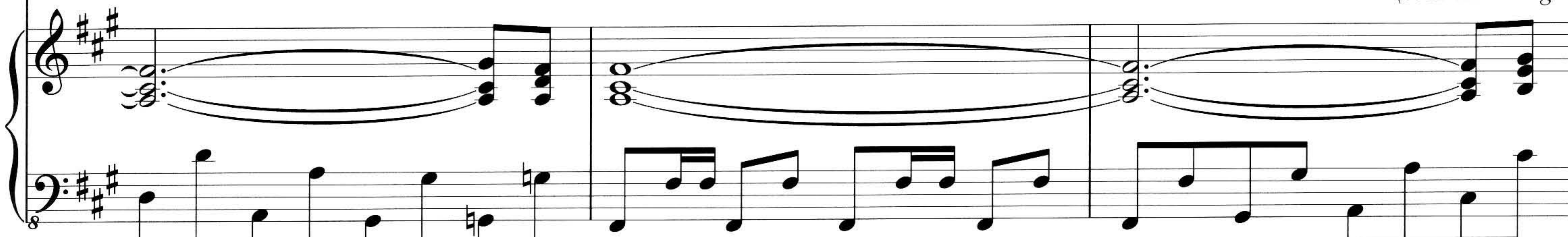
Vocal melody line 3, starting at measure 13. The melody is in F# major, 4/4 time.

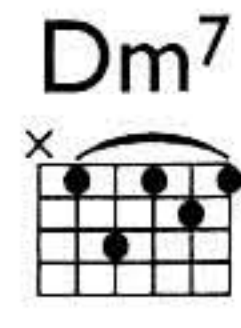
May - be we could get it on, may-be we can get a - long. Should ___ be ___ our ___
- ther.)
Can't you see it's kill - ing us? Can't you see it's kill - ing us? Can't you see it's kill - ing me?
- thers.)

Piano accompaniment for the third vocal line, measures 13-16. The right hand plays chords and the left hand plays a bass line.

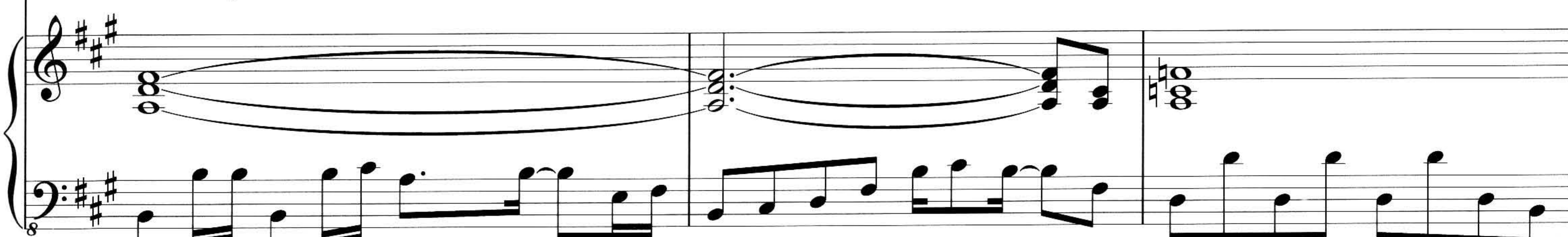
16 

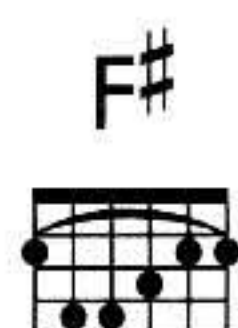
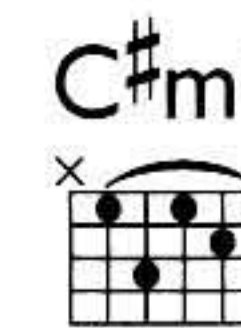
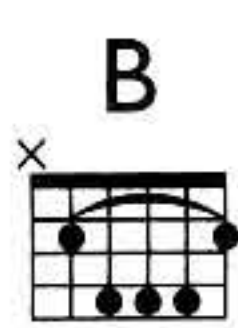
des - ti - ny. — And if you wan - na rise (We up.
Trig - ger hap - py fan - ta - sy. So — stand — got this sin - gle love — in - side —
up and be (so — strong —



19  

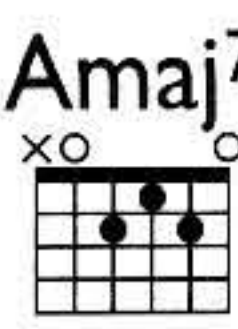
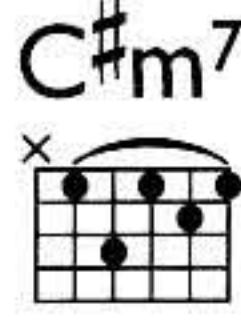
We can make this hate stop. } Now don't you wan - na rise up?
— us.)
We can make this hate stop. }
— now.)



22     

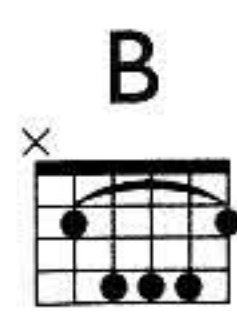
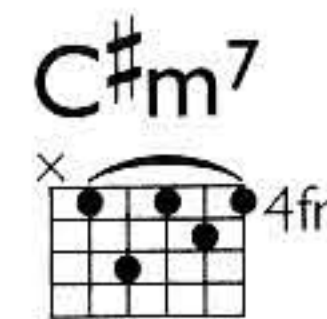
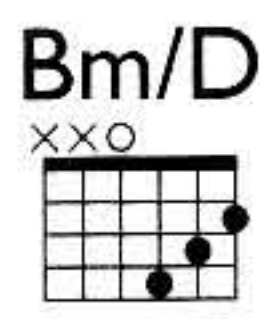
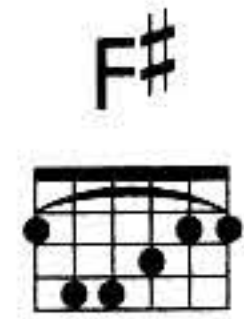
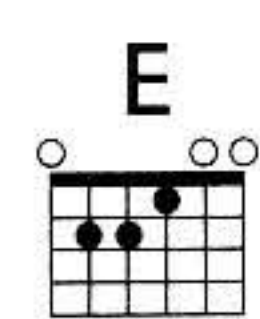
We've been giv - ing hate a chance. (We got all this love to give,



26   

you know.) And the love will be run - ning out for — us.





30

Can you feel the dreams

of life? —

We're hop - ing we can still sur - vive. —

34

As the wind

car - ries ev - 'ry dove a - way. —

To Coda ϕ

1.

2.

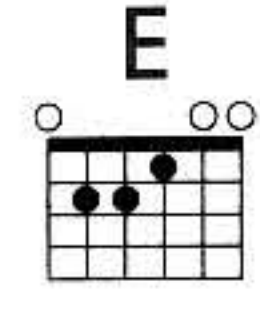
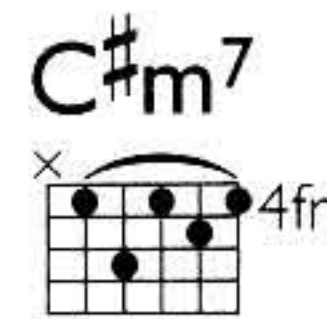
38

2. So

The wind

car - ries ev - 'ry dove

41



— a - way. —

The wind

car - ries ev - 'ry dove — a - way. — Ev - 'ry dove a -

44

F#

D⁶ 5fr

C[#]m⁷ 4fr

B

D⁶ 5fr

- way.) Now you've been tak - ing

48

C[#]m⁷ 4fr

B

D⁶ 5fr

C[#]m⁷ 4fr

B

our dig - ni - ty for too long. I want to save this

52

D⁶ 5fr

C[#]m⁷ 4fr

B

D⁶ 5fr

C[#]m⁷ 4fr

B

D⁶ 5fr

sanc - ti - ty that we hold. And who's right and who is wrong?

56

C[#]m⁷ 4fr

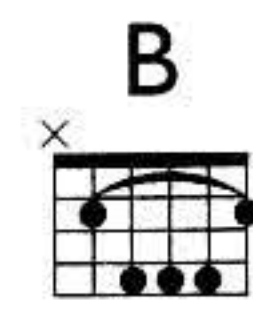
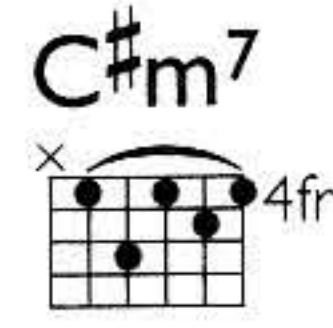
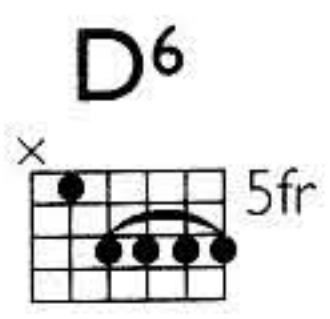
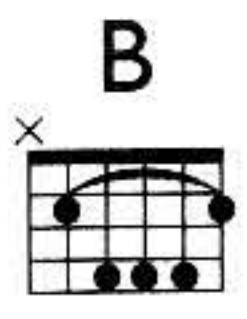
B

D⁶ 5fr

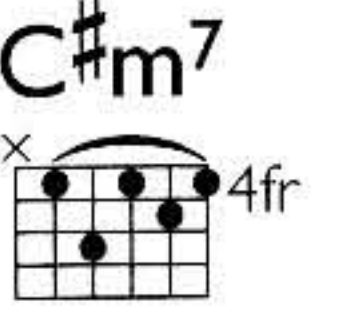
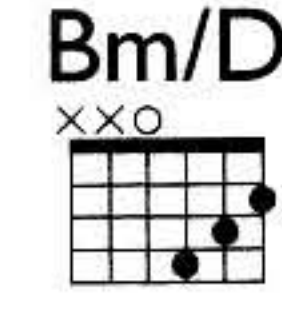
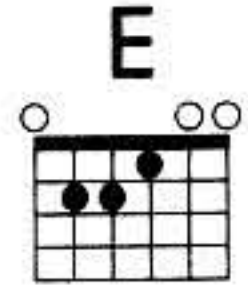
C[#]m⁷ 4fr

We're not so dif - ferent a - ny - way. Words are in

59

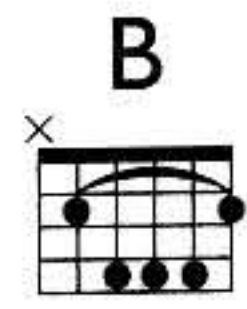
**D. al Coda**

this song. — Can't we stop the fight - ing 'cause we've been giv - ing

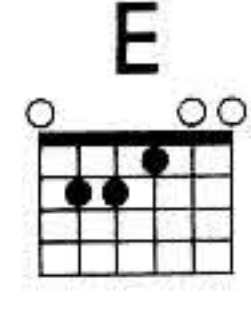
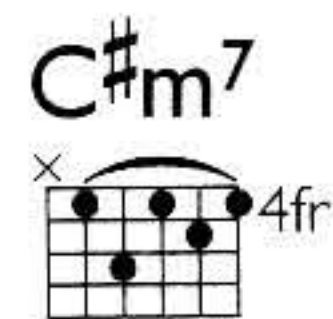
♢ Coda

(Don't give this hate a chance, we've got

65



all this love to give. You know that this dream's a - live, we'll

Repeat & ad lib. to fade

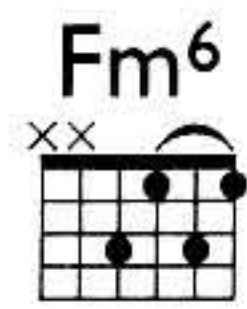
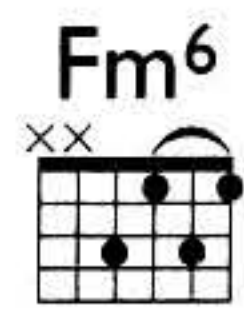
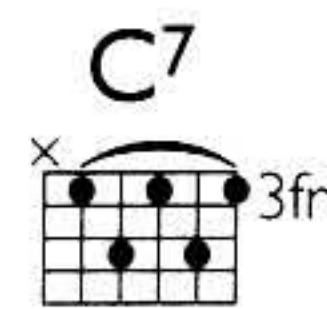
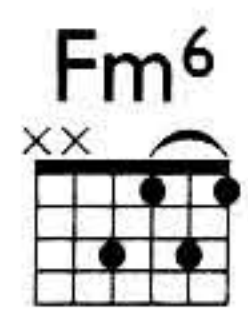
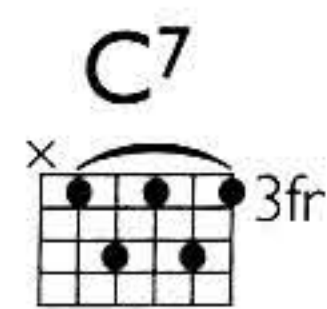
68

still sur - vive un - til no more peo - ple have to cry. I say)

RUNAWAY

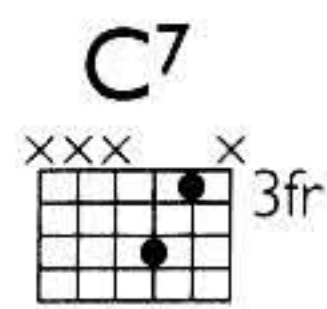
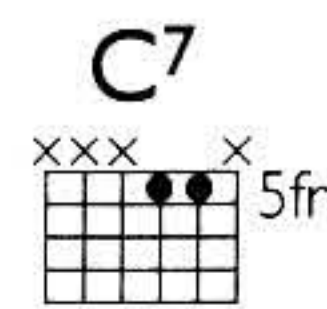
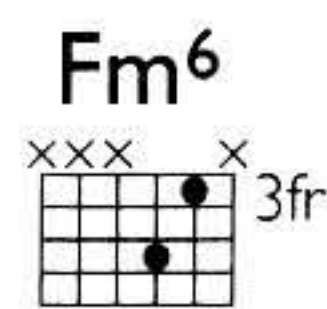
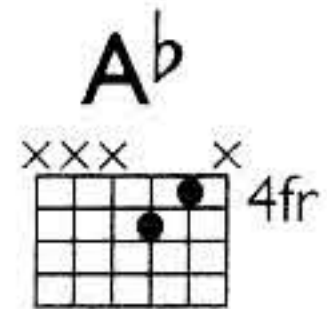
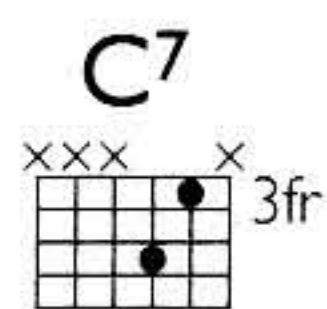
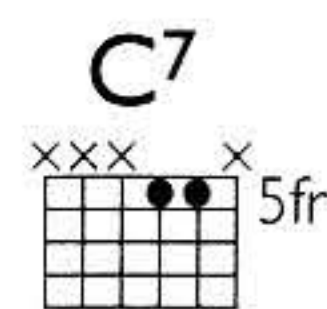
Words and Music by Matthew Richard Johnson,
Jason Kay and Rob Harris

♩ = 126



1. Can you dig

Left hand part 2° only



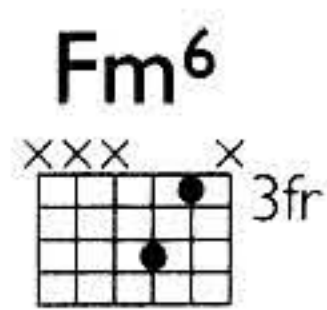
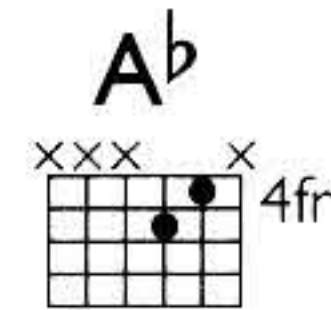
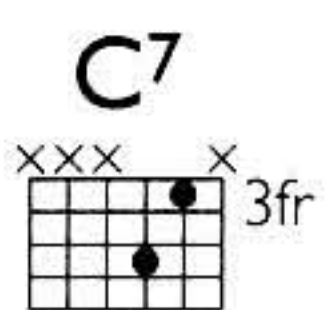
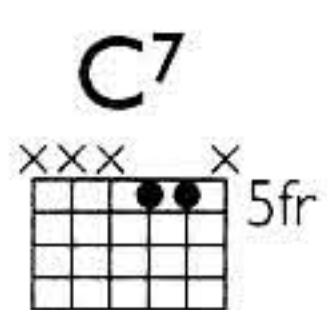
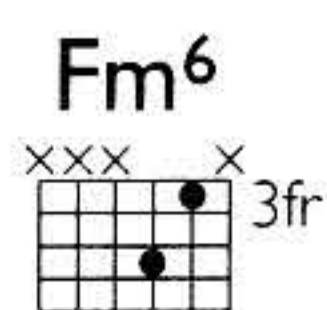
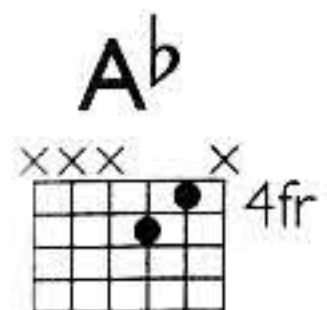
6

it?_

(2.) (feel) it?_

Some-thing in the air_ to - night.

I'm stuck in - side a hur - ri - cane.



9

Got a one way tick - et._

Cha-sing rain - bows._

Ba - by don't you

Can't you see I'm

12

C7 5fr C7 3fr A^b 4fr Fm⁶ 3fr C7 5fr C7 3fr

wan - na ride? Got to make it,
going in - sane? I wan - na be a free man,

15

A^b 4fr Fm⁶ 3fr C7 5fr C7 3fr A^b 4fr Fm⁶ 3fr

make it to the o - ther side. I've got de -
but I'm spin - ning on this cra - zy wheel. I'm jump - ing for the

18

C7 5fr C7 3fr A^b 4fr Fm⁶ 3fr C7 5fr C7 3fr

- mons snap - ping at my heels to - night.
high bar, can't you dig it? No long - er know what I feel.

21

A^b 4fr Fm⁶ 3fr C5 3fr Gmaj7 5fr A^bmaj7 6fr

(2° only)

Can't you see I just want to run a - way.

25

Turn me loose. I got peo - ple a - round, — grind - ing me down, —

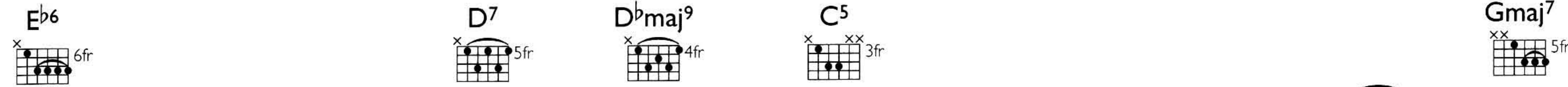
G+7 **Fmaj7** **E+7**



28

I can't stay. I just — want to —

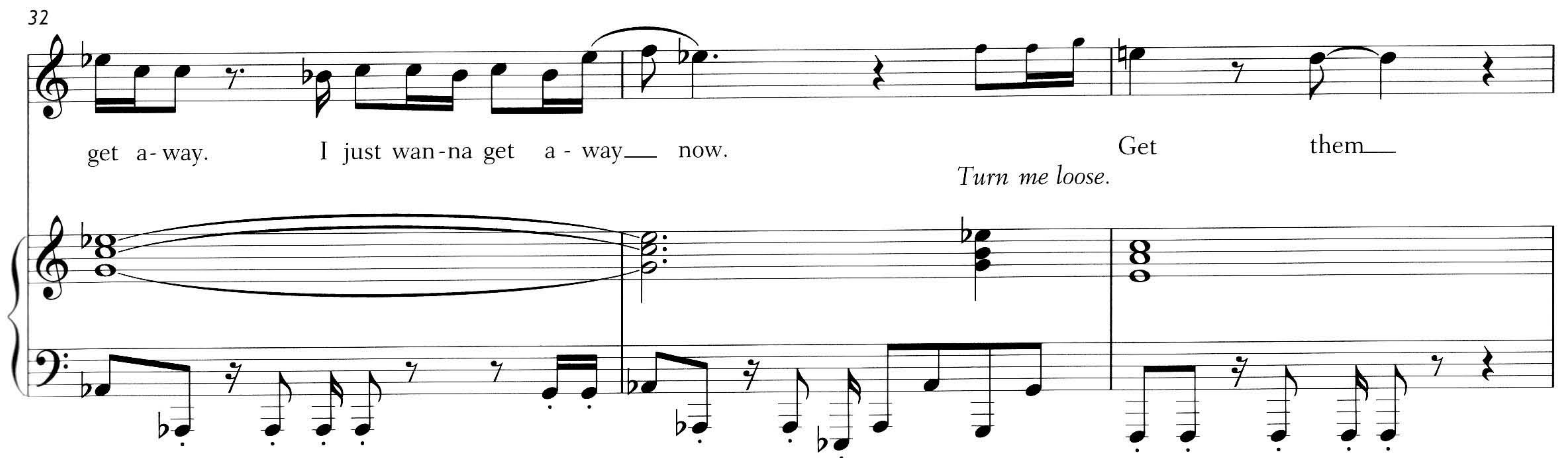
E^b6 **D7** **D^bmaj9** **C5** **Gmaj7**



32

get a - way. I just wan - na get a - way — now. *Turn me loose.* Get them —

A^bmaj7 **G+7** **Fmaj7**



35

off my — back to - day. **I.** *Can you feel*

E+7 **E^b6** **D7** **D^bmaj9**



2.3.

D7

D^bmaj⁹

To Coda

C⁵

38

I just wan-na run a - way.

Ah.

Ah.

41

Ah.

Ah.

C⁹sus⁴Cm⁷Cm⁹Gm⁷^{#5}

45

A^bmaj⁷F⁷/AG⁷/BC⁹sus⁴Cm⁷

Got to make it.

Got to make.

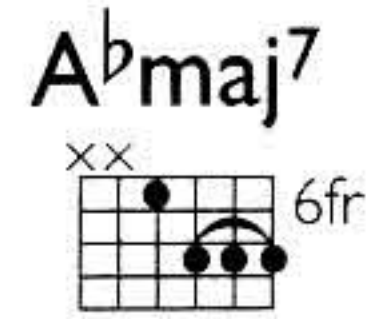
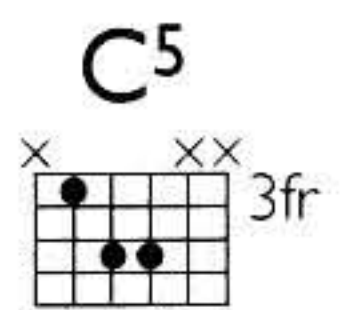
48

Cm⁹Gm⁷^{#5}A^bmaj⁷F⁷/AG⁷/B

D. al Coda

it, got to make it, got to make it.

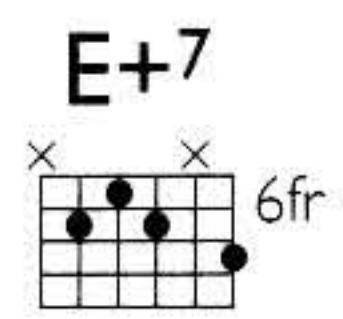
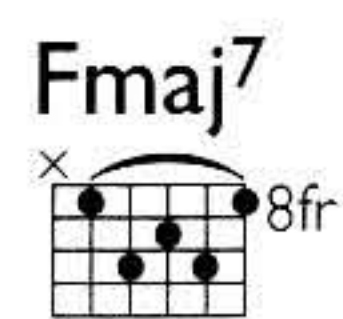
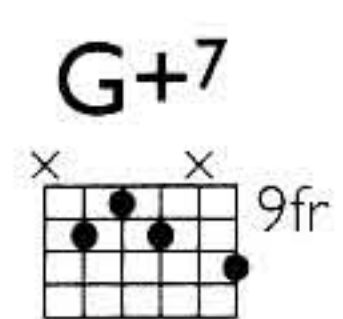
♩ **Coda**



51

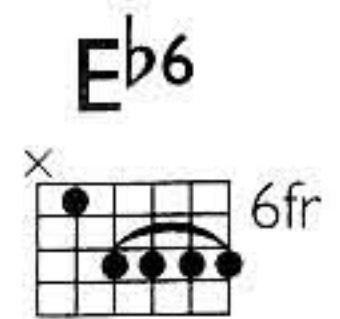
1. (way) I just wan-na get a - way. ——— Turn me loose.
 2. (way) I just got to get a - way. ———
 La la la — la la la. La la la — la la la.

54

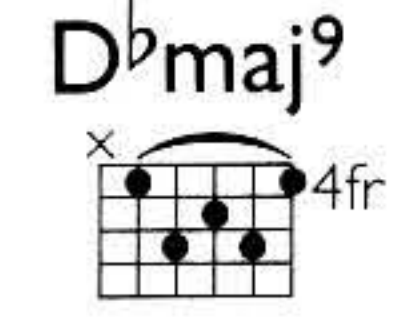
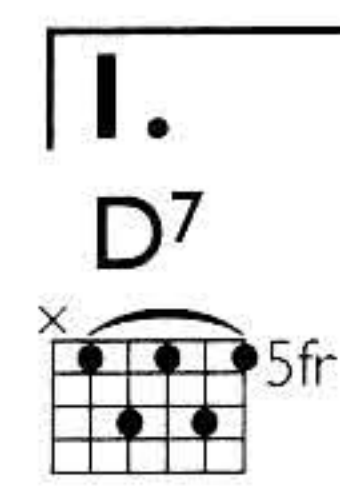


(1° only)
 Run a - way. ——— I got peo - ple a - round ——— grind - ing me down, ———
 Get ——— them ——— off ——— my ———
 Run a - way. ———

57

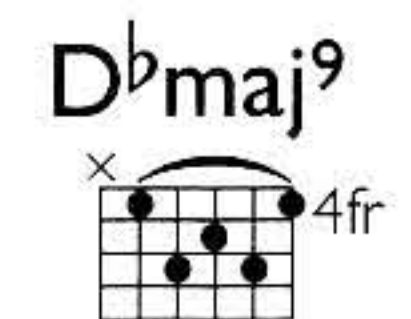
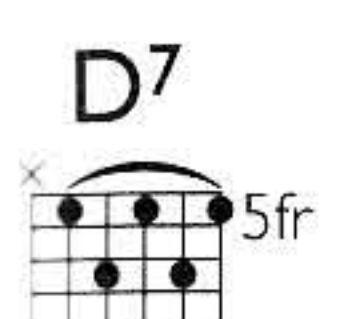


(1° only)



I can't stay. ——— Run - ning a - way. Run - ning a - way I just wan - na run a - way
 back to - day. ———

2.



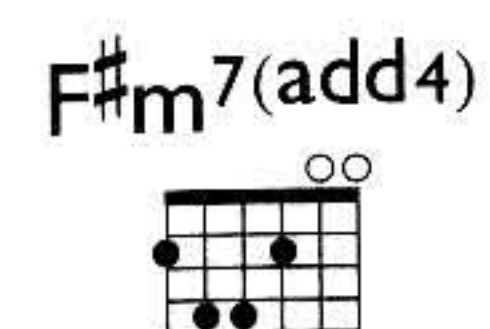
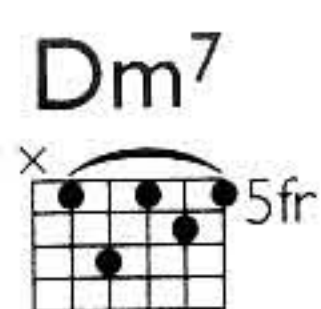
N.C

Ah. ———

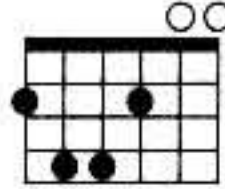
RADIO

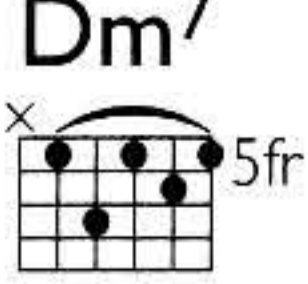
Words and Music by Matthew Richard Johnson,
Jason Kay, Rob Harris and Derrick McKenzie

♩ = 123



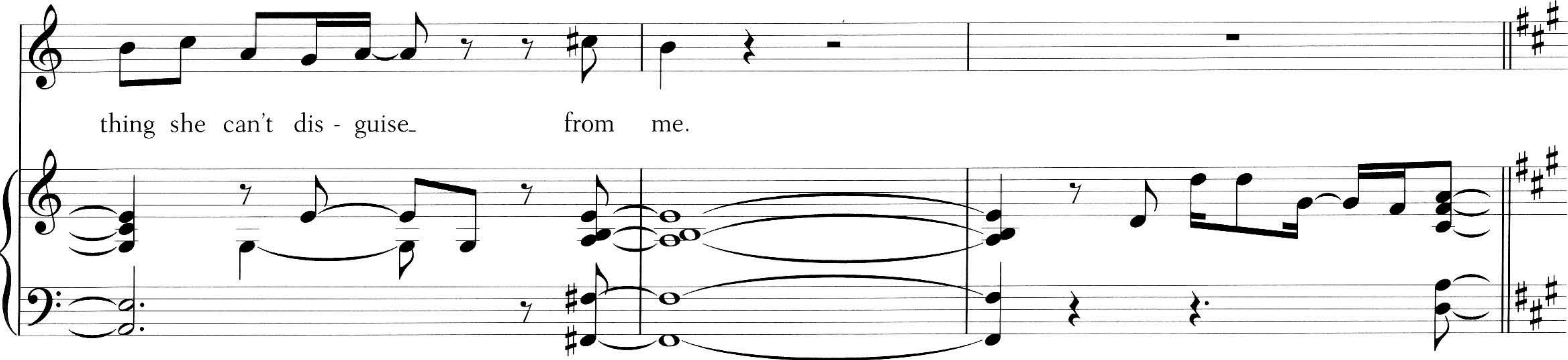
Some-thing she's keep - ing from me, — I'm not dumb. — Don't give a damn..

F#m7(add4)


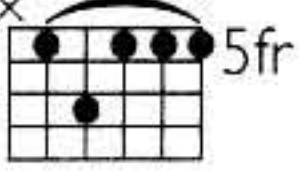
Dm7


10

thing she can't dis - guise. from me.

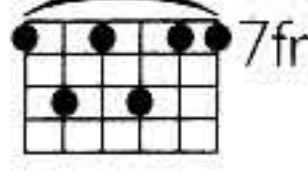


Guitar chord rhythm follows keyboard part - cont. sim.

D7sus2


B7sus4


Bm7


B7sus4


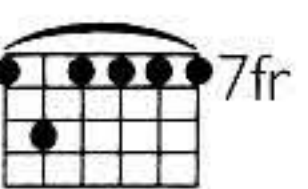
13

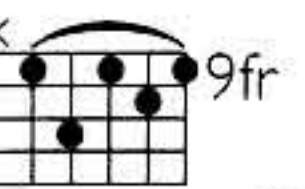
1. Two lov - ing whis-pers from her black - ened lips____
2. some fun - ny mo - ney fun-ny bus-iness go-ing on.

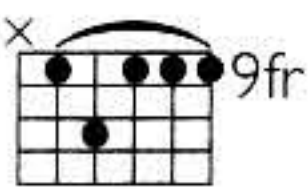
was all it took to get a
Some-thing she's keep-ing from me,

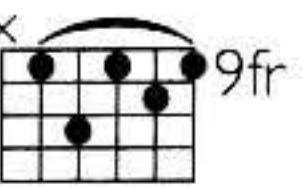
(Bass guitar fills - 2° only)

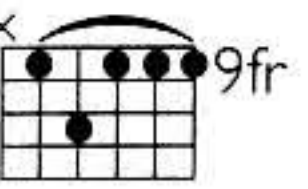


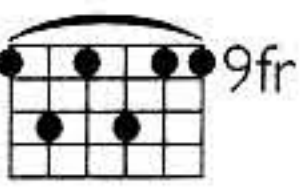
Bm7


F#m7


F#7sus2


F#m7


F#7sus2


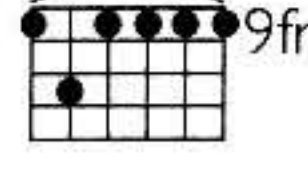
C#7sus4


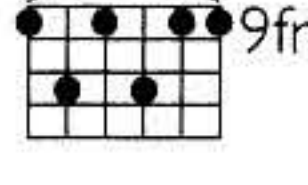
16

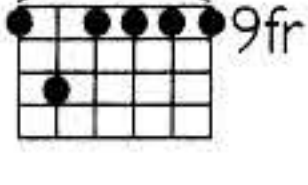
touch, feel, kiss. Now she's gone.____
I'm not dumb, don't give a damn.____

I'm left a - lone, lone like a load - ed gun.
Well three's not a crowd. I'm a

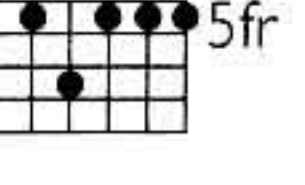


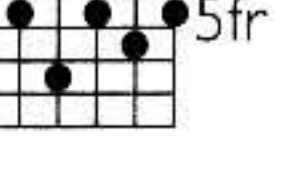
C#m7


C#7sus4


C#m7


Dm7


D7sus2


Dm7


19

man. I see you soon
I'm a man.

Let's have some fun. Let's get it on.____ I have a reef - er and some
She likes boys, -



22

D7sus2 5fr B7sus4 7fr Bm7 7fr B7sus4 7fr Bm7 7fr F#m7 9fr

spa-nish ci-ga-rettes, and on the back was writ-ten her ad - dress. Call me up, —
she likes girls, twists her lit-tle fin - gers round those supernatural curls. There's a spi -

25

F#7sus2 9fr F#m7 9fr F#7sus2 9fr C#7sus4 9fr C#m7 9fr C#7sus4 9fr

— der in her eyes. try me on, — tune me in. — Let's make a su - per - no - va, let's
Some-thing she can't dis-guise. That girl, — oh she's

28

C#m7 9fr Dm9 3fr Guitar ends Bm7 7fr

make a - no-ther nak - ed light show. Let's get it on the ra - di - o. —
mak - ing love in — ste - re - o. }

31

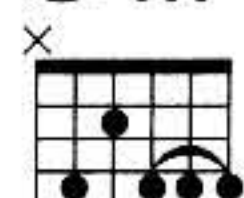
F#m9 7fr C#m9 7fr

You took me last night and you weren't a - lone. — Let's get it on the ra - di - o. —

Dm⁹Bm⁷

35

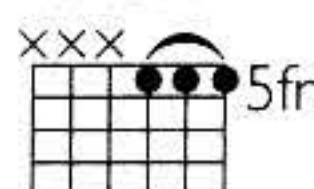
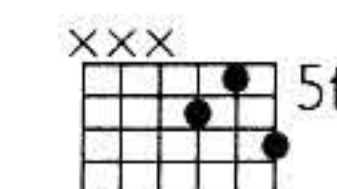
You're mak- ing love to me in ste-re- o. { 1. Let's do some cra- zy shit to - night.
2. Let's sneak it on the mid - night news.

F#m⁹C#m⁹

39

You guys have got the on - ly tune I like. — } So — let's get it on the ra - di - o. — Just
You liked it once but now you work in twos. — }

Am

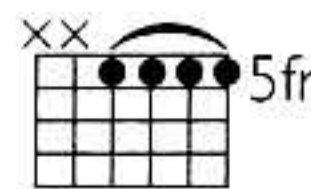
F#7sus⁴

To Coda ☺

Guitar chord rhythm follows right-hand keyboard part - cont. sim.

43

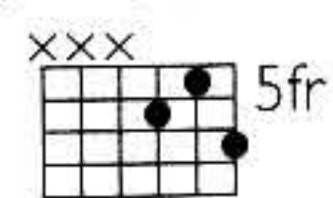
do it to me, give it to me, mak- ing love in ste-re- o. Well you come un - stuck when you got mis -

Am⁷

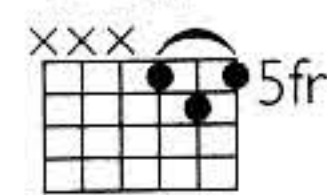
47

- in - for - ma - tion. Don't drop me now, — I'm high. You dropped my le - ver and I

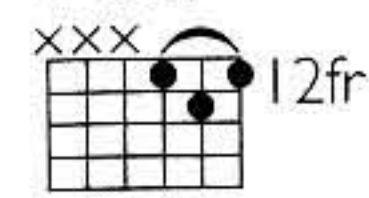
F#7sus4



Dm7



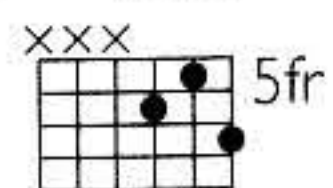
Am7



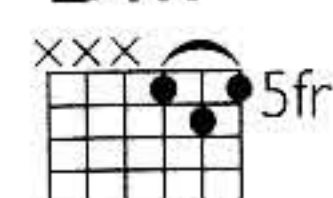
50

lost this e - le - va - tion. — Oh ba - by you're wrong. All night.
 Ba - by I was so high, drop me out of your sky.

F#7sus4



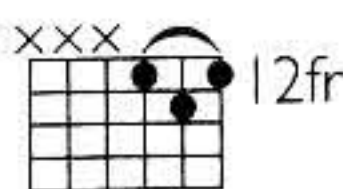
Dm7



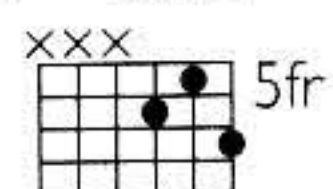
54

You were ma - king love to me in ste - re - o. Can't you see — there's no-thing wrong.

Am7



F#7sus4



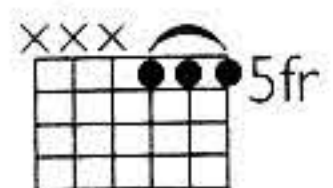
Dm7

**D. al Coda**

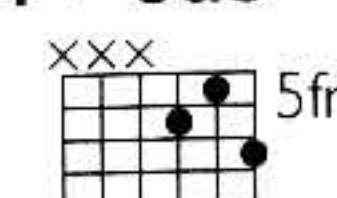
57

— All night. I know you wan - na get it on the ra - di - o. 2. That's when

Am



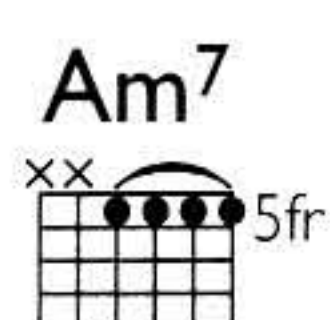
F#7sus4

**⊕ Coda**

Guitar chord rhythm follows right-hand keyboard part - cont. sim.

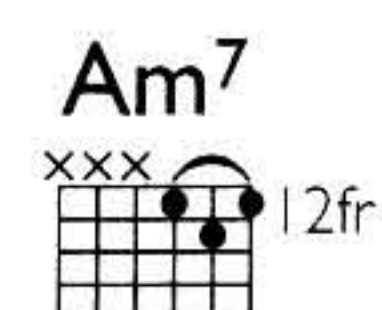
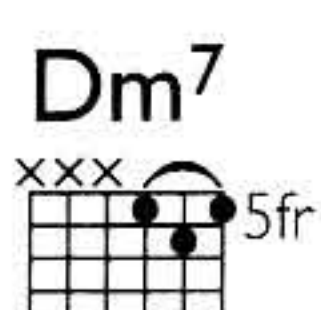
61

mak - ing love in ste - re - o. All night, all night, all night, let's get it on. —



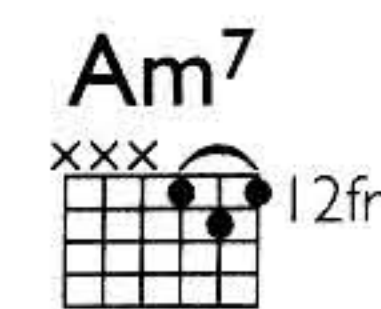
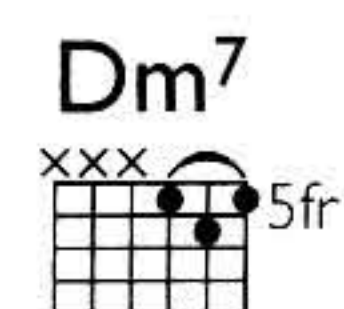
64

All night, all night, let's just get it on.—
all night



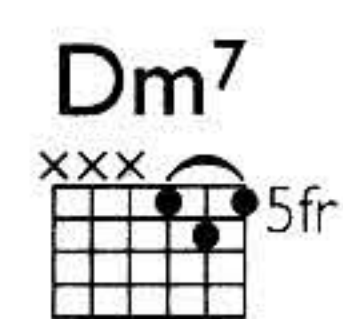
68

Hey, — I know all a - long — you were mak - ing love to me in



72

ste - re - o. I can see — there's no-thing wrong. — I



75

know you wan - na get it on the ra - di - o. — Oh — let's get it on. — All

Am7

F#7sus4

Dm7

78

night, all night, let's just get it on. — All

Am7

F#7sus4

82

night, all night, all night, let's get it on. —

1. Dm7

2. Dm7

Am7

85

All Some-thing she's keep - ing from me, — I'm not dumb. —

F#m7(add4)

N.C.

88

I don't give a damn. — Three's not a crowd, I'm a man, I'm a man.

When You Gonna Learn
Too Young To Die
Blow Your Mind
Emergency On Planet Earth
Space Cowboy
Virtual Insanity
Cosmic Girl
Alright
High Times
Deeper Underground
Canned Heat
Little L
Love Foolosophy
Corner Of The Earth
Feels Just Like It Should
Seven Days In Sunny June
(Don't) Give Hate A Chance
Runaway
Radio



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